



The Inland Printer

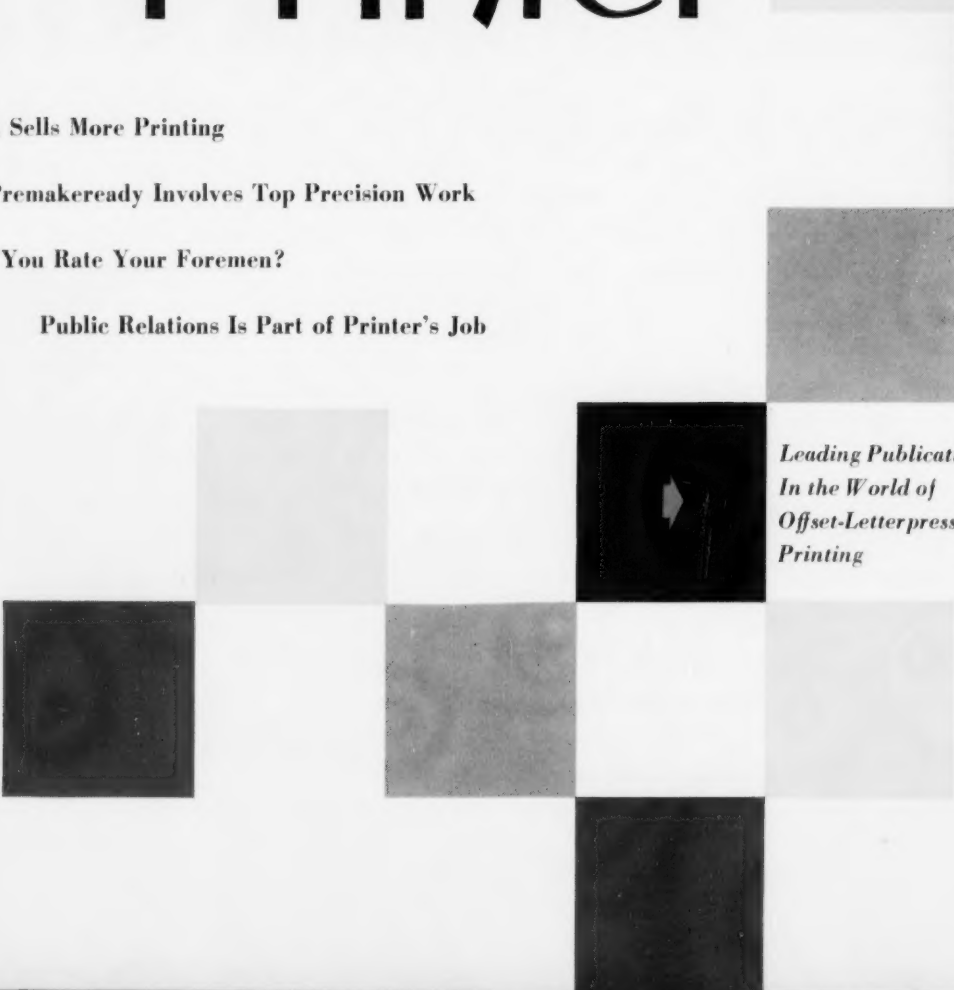
JUNE
1954

Better Design Sells More Printing

Premakeready Involves Top Precision Work

How Do You Rate Your Foremen?

Public Relations Is Part of Printer's Job



*Leading Publication
In the World of
Offset-Letterpress
Printing*



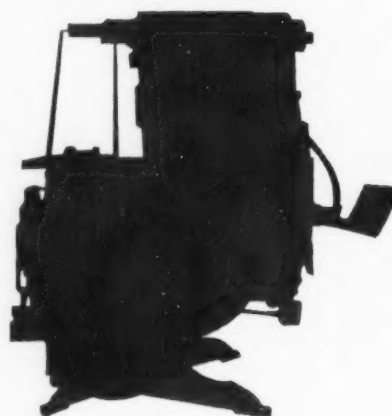
NO . . . Your LINOTYPE can tell the difference

These left-hand knives look so much alike it's hard to tell the difference. Yet your Linotype can.

For one is a genuine LINOTYPE replacement part made by skilled Linotype craftsmen with modern, precision equipment, using the blueprints and specifications of the knife it replaces.

The difference between the genuine Linotype part and the substitute shows up where it counts—in long service, in accurate fit and in clean trim.

Insure your Linotype's efficiency with parts made by the Mergenthaler Linotype Company.



Set in Linotype Century and Spartan Families

MERGENTHALER

• LINOTYPE •

LINOTYPE COMPANY

29 Ryerson Street, Brooklyn 5, N. Y.

Agencies: New York, Boston, Chicago, Dallas, Atlanta, Cleveland, San Francisco, Los Angeles. **In Canada:** Canadian Linotype, Limited, Toronto, Ontario



The Direct Route . . . from copy to hot metal to form

- With a Ludlow machine on the floor and fonts of Ludlow matrices in the cases, the composing room is always ready to meet the unpredictable quantity demands of future copy, and to handle them efficiently and rapidly without delay. It is unnecessary to purchase or to manufacture any type whatsoever, or to lay it in the cases.

- This freedom from worry about type supply, the provision of new, sharp, and unworn sluglines for every job or ad, and the facility of being able to keep standing any jobs, ads or pages without in any way depleting the type supply, place the Ludlow-equipped printer head and shoulders above any competitor dependent upon single type composition.

- With hot metal in the crucible, the Ludlow stands ready to meet any demand. Composition is produced direct from live copy. Matrix setting, line and letter spacing, and casting of sluglines are

exceedingly simple operations. The selection of typefaces and point sizes is limited only by the Ludlow matrix fonts in the cabinets, and the time required for setting, spacing and making up the completed form is considerably less than with a form set from single types.

- With Ludlow equipment, the modern printing plant always has adequate composition facilities ready for use when needed. Ludlow composition is economical because it actually is one-cost composition, in which both type manufacture and type distribution are included in a larger percentage of chargeable time.

- Your plant needs the Ludlow to meet the requirements of present day competition. Like hundreds of others, you will find that with the Ludlow you can produce finer typography with greater efficiency and at a lower cost. Full information will be sent you gladly upon request.

Ludlow Typograph Company 2032 Clybourn Avenue, Chicago 14, Illinois

Set in members of the Ludlow Tempo family

CHANGE FROM THIS...



TO THIS...



**PUT THE JOB ON
WESTON BOND**

25% RAG CONTENT

Wondering if the job will go through as planned, leaving your estimated profit — if it will look as good as you hope, leaving a satisfied customer?

You can cast all doubts aside when you put the job on WESTON BOND. An all-purpose, 25% rag content paper, WESTON BOND is easier to print, easier to handle — all the way through the shop. It makes a hit with customers because it looks better and serves better. And it costs no more!

Weston Bond offers you a complete selection of sizes, weights and colors, plus Weston Opaque Bond, Weston Bond-Litho Finish, and envelopes to match.



BYRON WESTON COMPANY

Makers of Papers for Business Records Since 1863

DALTON, MASSACHUSETTS

JUNE 1954
Vol. 133 No. 3

The Inland Printer



FIRST PUBLICATION OF ALL THE PRINTING INDUSTRY

In this issue

● Despite the rapid spread of television across the nation since the end of World War II, no one has considered this new medium of communications as a serious threat to the graphic arts. Rather, says Will Burtin, author of the lead article in this issue, television represents a challenge to designers, typographers, and printers to make their work even more effective. Mr. Burtin sees our scientific age as holding more exciting possibilities for graphic arts workers than were ever dreamed of by the early printers. ● On another subject, Robert T. Rice agrees that we're living in a scientific age, but he maintains that the printing industry has wasted a lot of time and money by mostly ignoring the advantages science offers in the field of precise measurement. In the second of his series of articles on premakeready, Mr. Rice describes the precision chase as the first step in preparing accurate forms for the press. ● And in these times, personalities must be considered, too. Robley D. Stevens, in an article beginning on page 42, suggests a rating plan for foremen; and John M. Trytten, on page 45, discusses a more personal, creative approach to selling. ● For inspiration, see some of the AIGA winners on pages 48 and 49.

Next Month

● Selling more printing is the top aim of every printer. Watch for G. Harvey Petty's new series on designing and producing printed matter. His first article analyzes a business card and shows eight different ways of setting the card. ● The British are neck and neck with the U.S. in designing phototypesetters. Read all about newest developments on the Monophoto, now being shown in the United States also. ● Robert T. Rice will have another of his informative articles on premakeready and how it can save money in the pressroom. ● Then, you'll find another article by Olive Ottaway on how printers can be better business men.

Manuscripts

The Inland Printer will accept manuscripts, photographs, drawings, etc., courteous attention and normal care, but cannot be held responsible for unsolicited contributions. Contributors should keep duplicate copies of all material sent in. Address all contributions to The Inland Printer, 309 West Jackson Boulevard, Chicago 6, Illinois.

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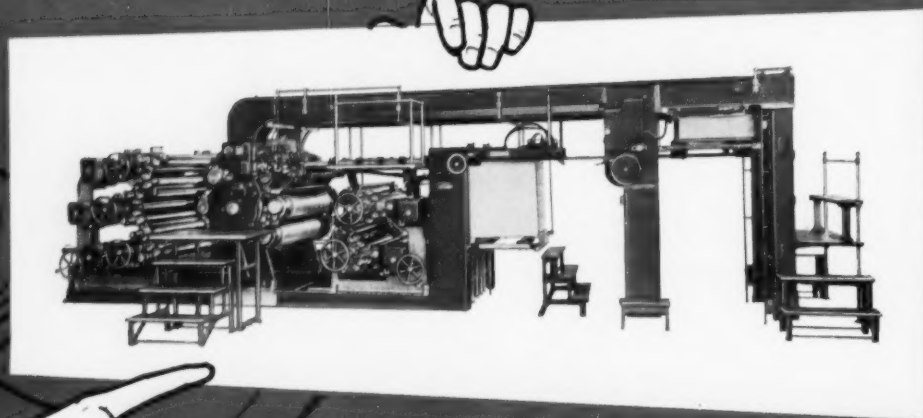


Member Associated Business Papers



Member Audit Bureau of Circulations

Why FIVE Colors?



... Flexibility *and* Economy !

Yes, Sir — in answer to your most critical requirements, here is *compact* flexibility. Common impression methods pioneered by Cottrell mean finer register — fewer press sheet losses.

In fact, many new rotary equipped plants buy a five-color Cottrell frame and install only a two-color printing unit as a starter. Later, as volume sales are built by demand for this outstanding quality, the three-color unit is bought and slipped into place. All five colors work in conjunction with the same impression cylinder — eliminating sheet transfer.

With the full five-color press, two 2 color jobs or a 2 and a 3 color piece can be "dressed" or made ready simultaneously. Each job is then run individually by pneumatic cylinder throwoff before replating the press. "Checkerboarding" for sound color control, as well as imprinting with the fifth cylinder, are just two more great features with Cottrell rotary presses.

Why not take a look at a new 5 color Cottrell? — You're bound to agree it's a production giant.

COTTRELL

... COLOR PRESS PIONEERS

C. B. COTTRELL & SONS COMPANY
Westerly, Rhode Island — Milwaukee, Wisconsin

Sales Offices: New York, Chicago, London

1

TWO BIG REASONS WHY ACCURATE STEEL RULE CUTTING DIES LEAD

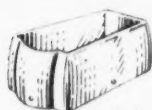
1

HAIR LINE REGISTER

2

SAME DAY SERVICE

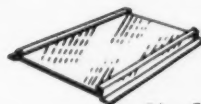
**STEEL RULE
CUTTING DIES**



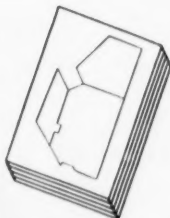
High Label Dies



Die Cutting Jackets
For Cylinder Press



Die Cutting Jackets
For Platen Press



"You recently made up a set of dies for us --that had previously been produced elsewhere and proved unsatisfactory. The register was away off. Your dies really hit it on the nose-- despite the many colors we ran."

Actual letter on file

Every Accurate Die is checked for 100% Accuracy not once but 3 times by 3 different supervisors.

ACCURATE®

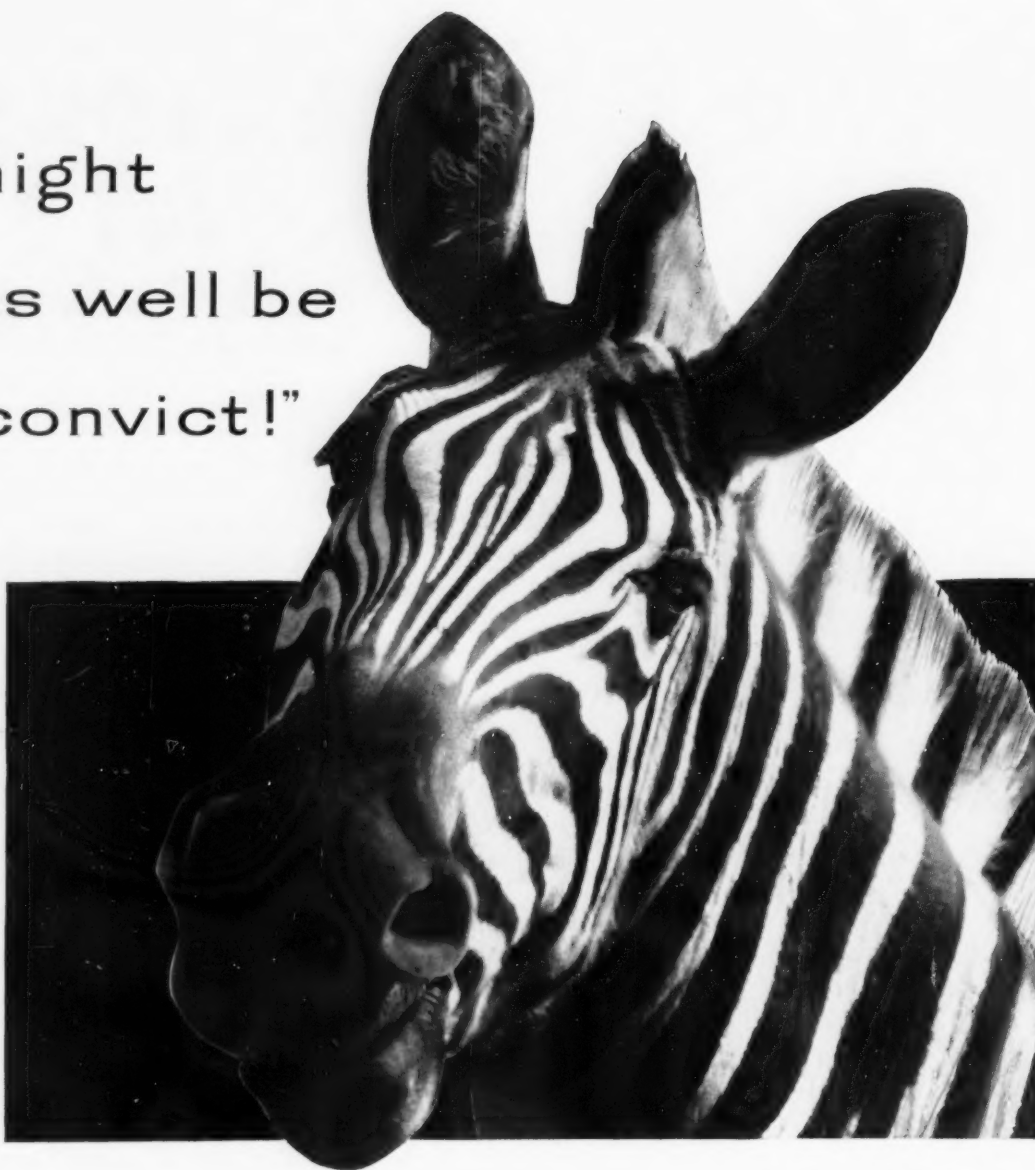
STEEL RULE DIE MANUFACTURERS

22-24 West 21st Street, New York 10, N. Y.

CHelsea 2-0860-1

Intelligent Service to the Printing Industry for Over 23 Years

"I might
as well be
a convict!"



With higher costs closing in from all sides, you probably feel helplessly trapped too. But you can escape from high costs and make a quick get-a-way from competition by saying the magic password—Consolidated Enamel Papers—to your paper merchant.

He can show you that Consolidated Enamels *cost less than other enamel papers of equal quality* by actual printing comparison tests against leading competitive papers, both on-the-machine and old-fashioned enamels. *Regardless of*

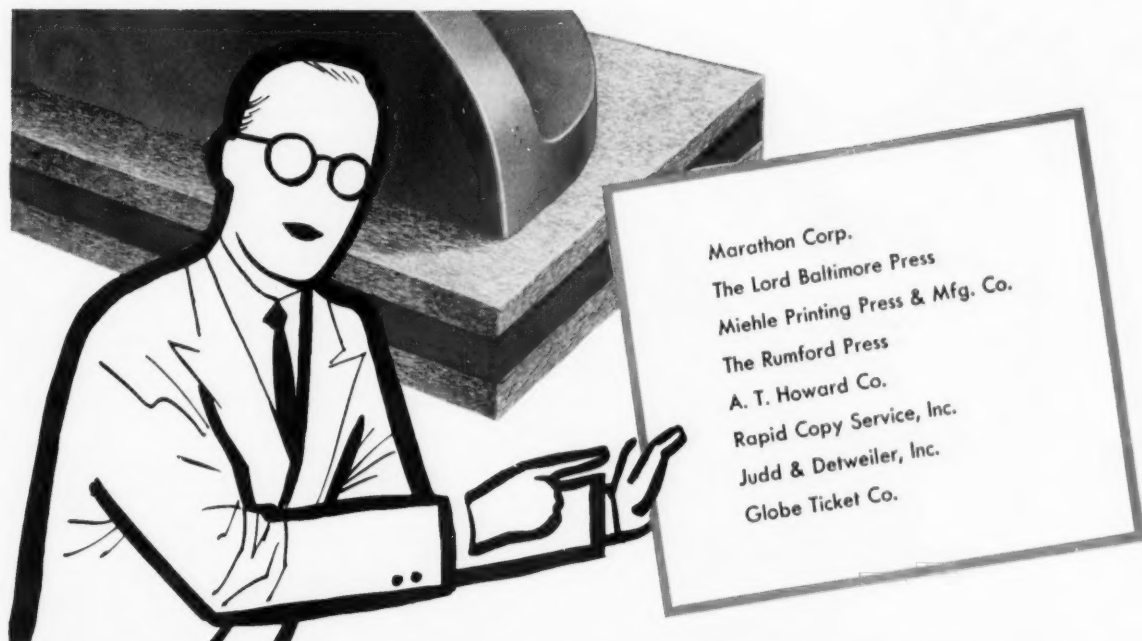
coating method, Consolidated Enamels give identical or better quality for lower cost. Over two million tons have given trouble-free runs and beautiful results at important savings for printers everywhere.

Call your Consolidated merchant for full details on how Consolidated gives you the quality and price advantage you need in today's highly competitive market.

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Sales Offices: 135 S. La Salle St., Chicago 3, Ill.

enamel
printing
papers



Printers everywhere mount machines on — **UNISORB®**

- TO REDUCE VIBRATION & NOISE 60% TO 85%
- TO GET LONGER MACHINE LIFE
- TO SAFEGUARD PRINTING QUALITY

To learn all about the modern UNISORB mounting method for all types of printing equipment — presses, folders, cutters, etc. — return the coupon for your free copy of the UNISORB book.

You can reduce transmitted machine noise and vibration 60% to 85% when you mount machines on UNISORB. We recommend the correct type of UNISORB pads for each machine, and you merely cement the pads to the floor and base of the machine. Let the cement set overnight, and the next day you're all set to go.

You don't use bolts or lag screws when you use UNISORB. No more costly drilling of holes in floors. Special UNISORB cement holds firmly, with no danger of machines "walking" across the floor. And for

machines that do not require shimming, there is UNISORB pre-coated with adhesive.

Return the coupon today for complete information about UNISORB — the modern way to mount printing machinery.



THE FELTERS COMPANY, 209 South Street, Boston 11, Mass.
Please send my free copy of the book "Why It Pays to Mount Your Printing Machinery on UNISORB."

Name Title
(Please Print)

Company

Address

City Zone State

Return coupon to The Felters Co., 209 South St., Boston 11, Mass.

The **FELTERS** Company

209 South Street, Boston 11, Mass.

Offices: New York, Philadelphia, Chicago, Detroit, St. Louis


Sales Representative: San Francisco

Mills: Johnson City, N. Y.; Millbury, Mass.; Jackson, Mich.; New York City



It has been...


printed, typed on, written on, sealed,

stamped and postmarked... 



...dropped, piled up, sacked,

sorted, heaved, toted, flung,

squeezed, tied and tousled... 



...handled, re-handled, thumbbed
and fingered.

and it gets there **fresh as a daisy**



IMPORTANT!

New equipment doubles our Seald-Edg Window production. The name describes it--the window sealed to the very edge! Write for samples.

Good color, bright white...

all sizes, grades, styles

**Dayton
Envelopes**

LIE



ON THE PRESS

HOWARD PAPER MILLS, Inc., **DAYTON ENVELOPE COMPANY DIVISION**, DAYTON, OHIO



PHOTO-
LITHOGRAPHER



OFFSET
PRINTER



PHOTO
ENGRAVER



GRAVURE
PRINTER

CRAFTSMAN Photo-Lith Layout Table
gives highest accuracy in line-up
and register . . . faster and easier

You get highest accuracy in line-up, register, negative and plate ruling, masking, etc., and also save time and cut costs with the Craftsman Photo-Lith Layout Table.

Every Craftsman Table is a perfect piece of precision equipment, incorporating sound basic features that assure work with "Jewelers' Accuracy." Two straightedges, set at perfect right angles, operate on *machine cut geared tracks*. Other features include Vernier dials with calibrations as fine as 100ths, sheet stop guides and grippers, stainless steel scales, special marking devices for goldenrod layouts, scribing negatives and plates, and India ink ruling . . . and optional triple Verniers and automatic spacer for multiple rule forms.

Craftsman Tables have set accuracy standards for 25 years. You will find a Craftsman Table a profitable investment. Send today for illustrated catalog.



Craftsman Precision Photo-Lith Layout Table. Available in five sizes, with working surface from 28" x 39" to 62" x 84".

CRAFTSMAN LINE-UP TABLE CORP., WALTHAM, MASS.



Craftsman Line-up Table Corp.
57-G River Street, Waltham 54, Mass.

Please send free Craftsman Catalog.

Name

Company

Address



On One
New Era Press

Every Type of Label Completed in One Run

HEAT SEAL—PRESSURE SENSITIVE
Gummed—Ungummed—Silk—Cotton

Every type of label, using any type of label material, can be completed in a single run on one New Era Press at speeds to 7,500 impressions per hour.

Your free copy of the New Era Bulletin shows you how the New Era Press is set up to print on any type of label material with flat electros, type or rubber plates—how it die-cuts any square, rectangular, or odd-shape label . . . slits, perforates, and numbers . . . delivering the finished labels in rolls, zig-zag folded or individually cut off—all in a single run. Write for your copy of the New Era Bulletin today.

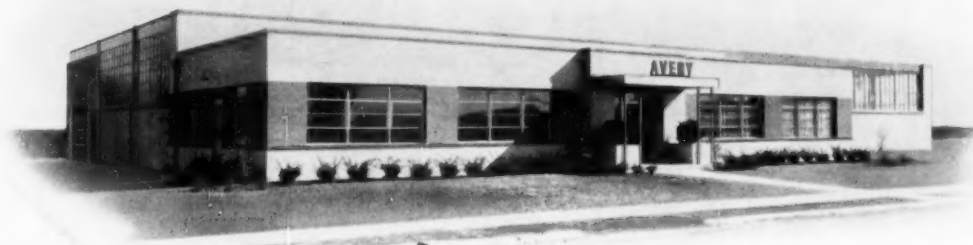


Bag Headers, Merchandise Tags, Etc.
The products shown are only a few of the many types of printing that can be done on a New Era Press.

**NEW
ERA**

Manufacturing Company

376 Eleventh Ave., Paterson, New Jersey



The Avery Paper Company

Announces

that it is now in production of its quality line of

Avery Dry-Adhering Papers

in its new modern plant at Painesville, Ohio.

Avery Papers are pressure sensitive, instantly
self-adhering without moistening. Available in a variety

of stocks. They are ideal for labels, display signs, posters, bumper strips,
especially for smooth surfaces such as glass, porcelain, plastics, fine woods,

metals — stick tight but peel off easily without damage to finish or leaving
any mark. Avery Papers are now available to the graphic arts industry.

Write for samples, data and price list.

The Avery Paper Company

PAINESVILLE, OHIO

Avery **DRY** Paper
ADHERING

MEMO to...The Avery Paper Company
252 Chester Street, Painesville, Ohio

Please send samples and prices

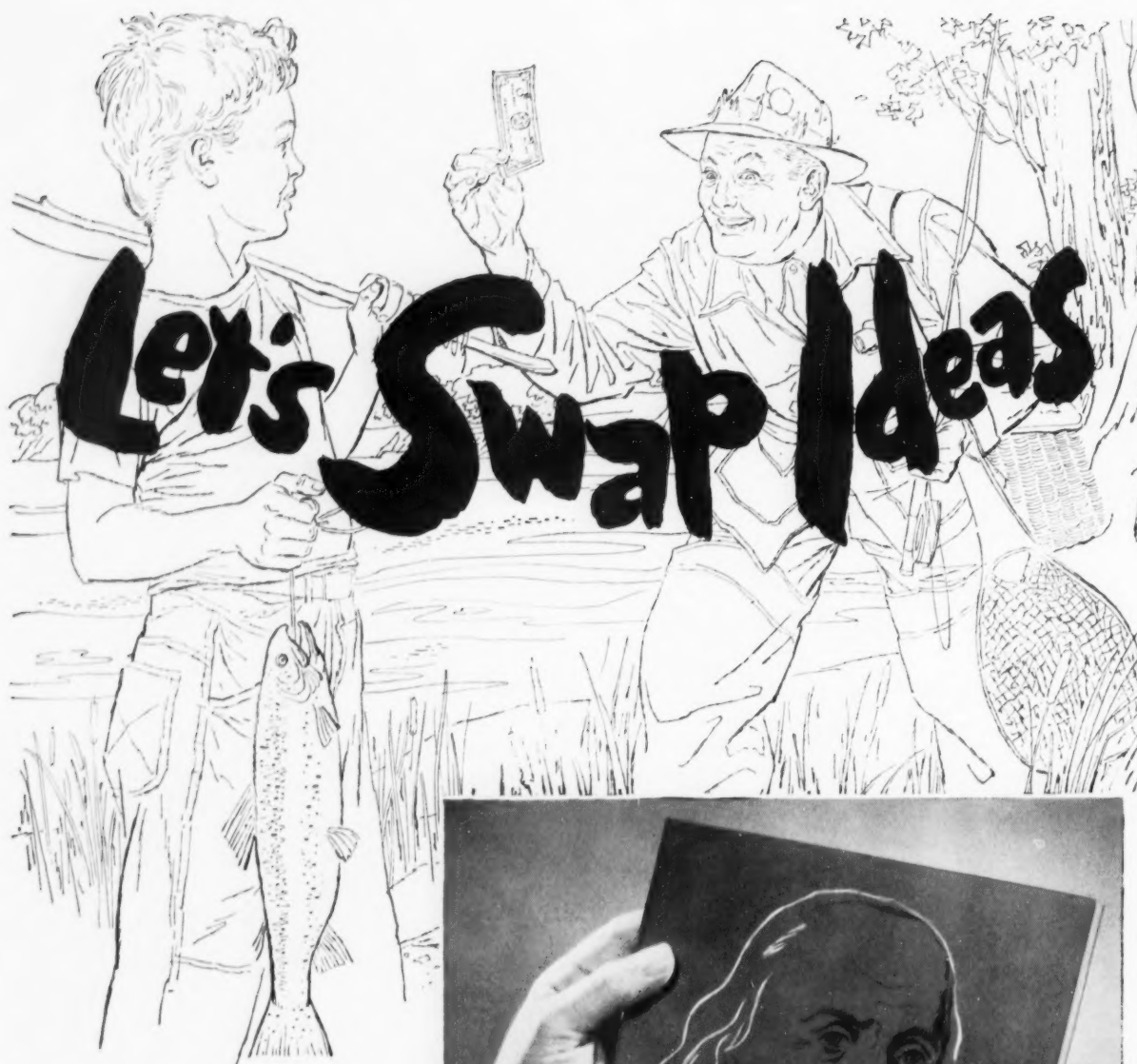
Name _____ Position _____

Company _____

Street _____

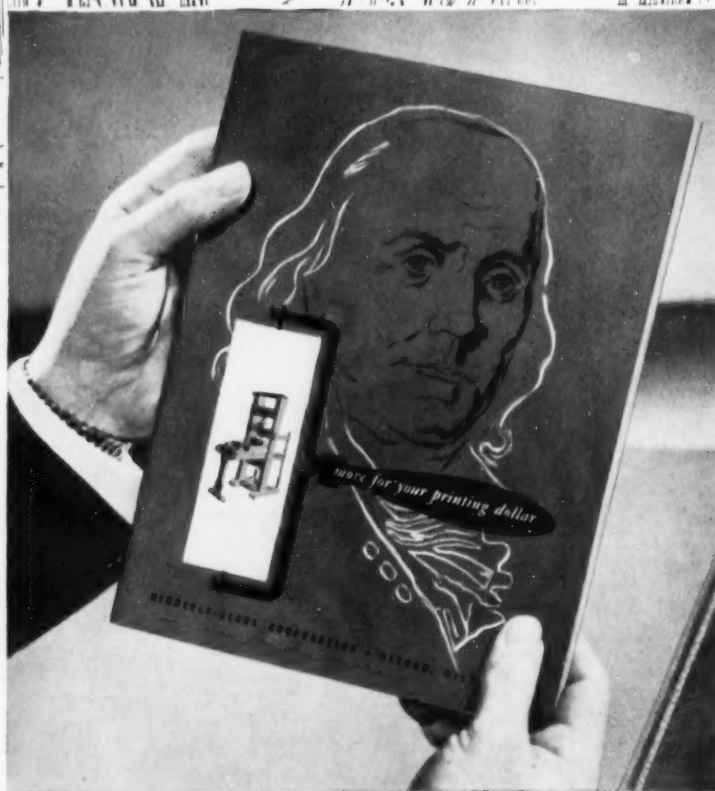
City and State _____

- ☐ Printer
- ☐ Label Mfr.
- ☐ Silk Screen
- ☐ Signs & Displays
- ☐ User
- ☐ Advt. Agency
- ☐ Other



Give this free handbook to your customers

Show your customers how to avoid unnecessary cost through efficient planning and purchasing of printing—by giving them a copy of "More For Your Printing Dollar." Written by printers and buyers, it tells the "how" and "why" of production and costs with dozens of "how-to-do-it" pictures. Thirteen chapters review such subjects as printers' terms, proof-readers' marks, copy, art, composition, lock-up, and finishing. The disadvantages of competitive bidding are discussed. And it tells specifically and *straightforwardly* why costs are skyrocketed by: "chiseling," rush jobs, "piece-meal" handling, and unnecessary author's alterations. It's free—you just mail a post card to Kimberly-Clark Corp., Neenah, Wisconsin. Limit of 5 copies to a request.



**Get this free 40-page handbook! It wins your customers' good will
—makes your job easier—saves lengthy explanations!**

Kimberly-Clark invites you to match your printing ideas with these—and win a \$50 Bond!

Saves money on photographic prints!

As several of our clients discovered, multiple prints from an original photographic negative are very expensive, and "cheap" prints are often not suitable for reproduction. As a solution, our production department suggested "printed" photographs consisting of fine screen engravings printed on high gloss card stock. Engravings (133 to 150 line screen) from good original retouchings give a printed quality that differs little in appearance from an original photographic print. Our clients use these in the same manner that they formerly used photographs, and almost identical results are achieved. Dealers use them for handouts, preparation of ads and display purposes. The fine screen involved gives no pattern when re-screened. This idea will save many hundreds of dollars a year for any company purchasing a large volume of photographic prints.

*Robert F. Grubb, Grubb & Petersen
Champaign, Illinois*

Makes one label take the place of two

You can win good will by giving your customers labels, that for the same cost, do double-duty service. Just design the mailing labels with a perforated strip at the top saying "First Class Mail" and another perforated strip at the bottom saying "Fourth Class Mail." When the customer is ready to use the label, he simply tears off the undesired strip. Thus one label eliminates the need for keeping both First and Fourth Class on hand.

*Adapted from an idea sent in by Rex Farrall,
Rex Farrall Advertising Agency, Inc.
Canton, Ohio*

Cuts cost of index pages in manuals

Here's one way to offer a more competitive price when bidding for product manual and booklet printing jobs. This idea ends the need for special stock pages or index tabbing. On the right side of the introductory page print a strip index of

the contents. Corresponding with the index, print black markings on the right edge of each page in the book. Thus the reader uses the index to locate each subject, and then he simply thumbs the pages until the black identification mark appears. We saved almost \$600 on one booklet alone with this simple indexing idea.

*F. M. Andrews, Advertising Department
Minnesota Mining & Mfg. Co.,
St. Paul, Minn.*

Prints six colors from two plates!

Worthwhile savings can be effected for your clients on short-run multicolor jobs such as car cards and store displays by planning the artwork so that your colors don't overlap or touch. We have prepared car cards with as many as six colors that our lithographer has run with only two plates by the simple expedient of cutting the packing between color runs so that only the wanted portion of the plate will print in a particular color. This sounds elementary, but it is surprising the number of printing buyers to whom it seems to be an entirely new technique.

*John C. Cummings, Production Manager
Harrington-Richards, San Francisco, Cal.*

Do you have an item of interest? Let's swap ideas

All ideas contributed become the property of Kimberly-Clark for use in any printed form. For each idea used in our magazine advertising, we will give the sender name credit and a \$50 Savings Bond. In case of duplicated ideas, only the first received is eligible for the award. This offer supersedes any offer published

in previous advertisements, and continues for two months only. Address "Let's Swap Ideas," Dept. 1-64, Kimberly-Clark, Neenah, Wisconsin.

How Better Packaging Saves You Money

Paper that arrives torn or dirty means time wasted in reordering, labor wasted in extra handling, lower net profit on each job. Paper that hasn't been properly protected against moisture means poor press performance, loss of printing quality, dissatisfied customers. But most printers have found that these problems do not exist when they specify Kimberly-Clark paper. For each order is carefully packaged in rugged, moisture-proof cartons or cases, free of dirt and dust. Each skid is designed to be no larger than the paper so that it can be brought flush with the guide bars without transferring the entire load. And in all cases, the paper is packed to prevent the shifting that results in restacking at your shop. Consider these important facts next time you order paper. And remember there's a Kimberly-Clark enamel or coated grade for every job:

Hifect Enamel

Crandon Enamel

Trufect Coated Book

Multifect Coated Book

Prentice Offset Enamel

Lithofect Offset Enamel

Shorewood Coated Offset

Fontana Coated Offset



Products of
Kimberly-Clark

HIGH PROFITS THROUGH HIGH PRODUCTION



MILLER E.B.CO
FEEDROLL REGISTER

Only three easily accessible cap screws need be adjusted to move the register bar. Sheets may be swung to the right or left or bowed in the center to correct fan out on the tail of a sheet — a time-saving "big press" feature that helps minimize down time and misregister on Miller E.B.CO 22x34 Feedroll Offset Presses. Write today for the new catalog which illustrates more features of this profitable press.



MILLER PRINTING MACHINERY CO
1113 Reedsdale St. Pittsburgh 33, Pa.



TIGHT LINE, one of Churchill Ettinger's finest etchings.

Artemis Text and Cover



Mohawk
Paper Mills

The softly textured surface of this genuinely felt marked paper can bring added effectiveness to good design and fine printing. Six quiet colors and a clear, bright white — broad deckle or plain edge — Artemis is equally well suited to letterpress and offset.

There are two sides to every label!



Dennison 415 Gummed Paper is an uncoated English finish sheet often described as "The Everyday Label Paper". It is an inexpensive sheet with excellent formation and bulk, exceptional blue-white brightness.

On one side 415 offers a body stock that holds ink on the surface — brings out the full value of ink colors.

The other side is coated with Dennison DEXTRINE gumming for good adhesion and quick tack. DEXTRINE gumming resists blocking, has no odor, tastes good. Dennison 415 Gummed Paper conforms to pure food regulations for informative labels on food products.

Both sides benefit from Dennison manufacturing methods. 415 Gummed Paper is Air-Conditioned, treated to stay flat on the press, packaged in moistureproof wrappings.

Dennison air conditioned gummed papers are best on the press

Dennison

DENNISON MANUFACTURING COMPANY
GUMMED PAPER DIVISION • FRAMINGHAM, MASSACHUSETTS

GUMMED PAPERS

A complete line of gummed papers including: White and Colored Label Papers — Heat Seal Papers — Pyroxylin Metallics — Kromekote® Gummed Papers — Day-Glo® Gummed Papers — Silkote® Gummed Offset — and Gummed Hollands

For the finest reproduction...

CHAMPION
Kromekote[®]
BRAND
CAST COATED PAPER



THE CHAMPION PAPER AND FIBRE COMPANY
HAMILTON, OHIO

The Kromekote line of cast coated paper is stocked by these leading paper merchants

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ALBANY, NEW YORK	Hudson Valley Paper Co.	The Everglade Paper Co.
ALBUQUERQUE, N. M.	Carpenter Paper Co.	Dwight Brothers Paper Co.
ALLENSTOWN, PENN.	Kammerer Paper Co.	C. J. Duffey Paper Company
	Division of Garrett-Buchanan Co.	Inter-City Paper Co.
AMARILLO, TEXAS	Kerr Paper Co.	Carpenter Paper Co.
ASHEVILLE, N. C.	Henry Paper Co.	The Parlin Paper Co.
ATLANTA, GA.	The Whitaker Paper Co.	W. H. Atkinson
AUSTIN, TEXAS	Carpenter Paper Co.	The Rowland Paper Co., Inc.
BALTIMORE, MD.	Garrett-Buchanan Co.	Central Paper Co., Inc.
BILLINGS, MONTANA	The Whitaker Paper Co.	The D and W Paper Co., Inc.
BINGHAMTON, N. Y.	Carpenter Paper Co.	Forest Paper Co., Inc.
BIRMINGHAM, ALA.	Stephens & Co., Inc.	Holyoke Coated & Printed Paper Co.*
BOSTON, MASS.	The Whitaker Paper Co.	The Pohlman Paper Co., Inc.
	John Carter & Co., Inc.	Reinhold-Gould, Inc.
	The K. E. Tazier Co.*	Royal Paper Corporation
	Hubbs and Howe Co.	The Whitaker Paper Co.
BUFFALO, N. Y.	The Charlotte Paper Co.	Charles W. Williams & Co.*
CHARLOTTE, N. C.	Bradner Smith & Co.	Charles W. Dunton Paper Co., S. A.
CHICAGO, ILL.	Dwight Brothers Paper Co.	Bulkley, Dunton Paper Co., Inc.
	Parker, Schmidt & Tucker Paper Co.	Butler American Paper Co., Inc.
	Charles W. Williams & Co.*	Epes-Fitzgerald Paper Co.
CINCINNATI, O.	The Cincinnati Cordage & Paper Co.	Carpenter Paper Co.
	The Queen City Paper Co.*	Carpenter Paper Co.
	The Standard Paper Co.	Carpenter Paper Co.
	The Whitaker Paper Co.	The Central Paper Co.
CLEVELAND, O.	The Millcraft Paper Co.	Peoria Paper House, Inc.
COLUMBIA, S. C.	Epes-Fitzgerald Paper Co.	Garrett-Buchanan Co.
COLUMBUS, O.	Sterling Paper Co.	Matthias Paper Corp.*
CONCORD, N. H.	John Carter & Co., Inc.	Whiting-Patterson Co., Inc.
DALLAS, TEXAS	Carpenter Paper Co.	The Whitaker Paper Co.
DAYTON, O.	The Cincinnati Cordage & Paper Co.	Carpenter Paper Co.
DECATUR, ILL.	Decatur Paper House, Inc.	Carter, Rice & Co. of Oregon
DENVER, COLO.	Carpenter Paper Co.	John Carter & Co., Inc.
DES MOINES, IOWA	Carpenter Paper Co.	Irwin Paper Co.
	Pratt Paper Co.	Epes-Fitzgerald Paper Co.
DETROIT, MICH.	The Whitaker Paper Co.	Garrett-Buchanan Co.
EL PASO, TEXAS	Carpenter Paper Co.	Epes-Fitzgerald Paper Co.
FORT WAYNE, IND.	The Millcraft Paper Co.	Hubbs and Howe Co.
FORT WORTH, TEXAS	Carpenter Paper Co.	C. J. Duffey Paper Company
GRAND ISLAND, NEBR.	Carpenter Paper Co.	Acme Paper Co.
GRAND RAPIDS, MICH.	Central Michigan Paper Co.	Shaughnessy-Kniep-Howe Paper Co.
GREAT FALLS, MONTANA	Carpenter Paper Co.	C. J. Duffey Paper Company
HARTFORD, CONN.	John Carter & Co., Inc.	Inter-City Paper Co.
HOUSTON, TEXAS	Carpenter Paper Co.	Carpenter Paper Co.
HUNTINGTON, W. VA.	The Cincinnati Cordage & Paper Co.	Carpenter Paper Co.
INDIANAPOLIS, IND.	Indiana Paper Co., Inc.	Carpenter Paper Co.
JACKSON, MISS.	Jackson Paper Co.	The Atlantic Paper Co.
JACKSONVILLE, FLA.	The Jacksonville Paper Co.	The Co. of Washington
JAMESTOWN, N. Y.	The Millcraft Paper Co.	Carter, Rice & Co. Stationery Co.
KANSAS CITY, MO.	Carpenter Paper Co.	Spokane Paper & Stationery Co.
KNOXVILLE, TENN.	The Cincinnati Cordage & Paper Co.	The Capital Paper Co.
LANCASTER, PENN.	Garrett-Buchanan Co.	The Tampa Paper Co.
LANCOLN, NEBR.	Carpenter Paper Co.	The Millcraft Paper Co.
LITTLE ROCK, ARK.	Roach Paper Co.	Carpenter Paper Co.
LOS ANGELES, CALIF.	Carpenter Paper Co.	Blake Paper Limited
LOUISVILLE, KENTUCKY	The Rowland Paper Co., Inc.	Central Paper Co.
LUBBOCK, TEXAS	Carpenter Paper Co.	Boone Paper Co.
MACON, GA.	The Macon Paper Co.	Taylor Paper Co. of Oklahoma
MEMPHIS, TENN.	Taylor Paper Co.	The Whitaker Paper Company
		Southwest Paper Co.
		Carter, Rice & Co. of Yakima

The KROMEKOTE line of cast coated paper is made in Box Wrap, Label, Litho, Postcard, Enamel, Cover, and Colorcast. Postcard, Enamel, and Cover available cast coated two sides.

The Champion Paper and Fibre Company
General Office : Hamilton, Ohio

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . . PASADENA, TEXAS



When tight schedules depend on the **RIGHT "TYPE" OF DELIVERY**



Call on American Airlines AIRFREIGHT

**Pioneer in Airfreight Service, American's
Greater Experience Means Expert Handling**

Today, printers have a way to minimize, even eliminate, overtime costs whenever deadlines threaten. They simply switch days allotted to delivery to shop schedules. They do so by shipping airfreight—*American Airlines Airfreight!*

And, they have a good reason for specifying American—it's their best assurance of expert handling, on-time deliveries. With the most experience...greatest number of scheduled flights...exclusive Central Control system...and the largest personnel force, American is better able to expedite shipments than any other Airline. American Airlines, Cargo Sales Division, 100 Park Avenue, New York 17, New York.



AMERICAN AIRFREIGHT ALSO LEADS IN

COVERAGE—American serves the most retail markets, all twenty-three leading industrial states.

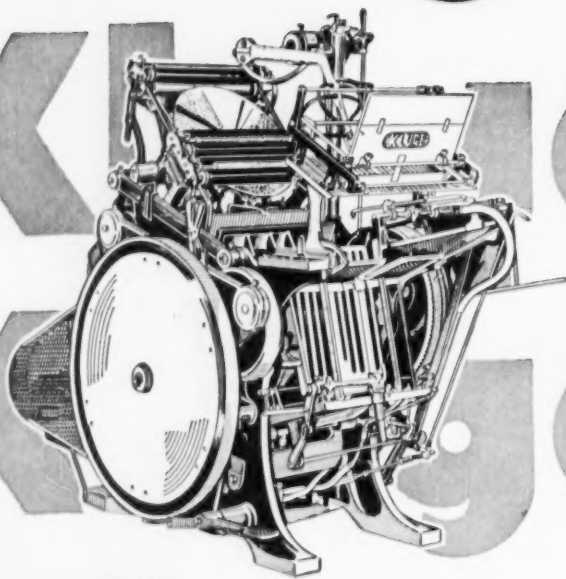
CAPACITY—American has the greatest capacity of any Airline with the right space at the right place.

SPEED—American's own cargo terminals, special handling techniques assure prompt forwarding, on-time deliveries.

America's Leading Airline

AMERICAN AIRLINES INC.

*Coverage
plus
Control*



BRANDTJEN & KLUGE, INC.
SAINT PAUL 3, MINNESOTA

St. Regis printing papers are backed by performance records

Start talking **B**aseball... end up Selling Printing



Give Your Customers and Prospects These FREE, 17" x 22" Sheets Illustrating Great Moments in America's Favorite Sport

Grantland Rice picked five of the most dramatic efforts in baseball history for this sheet. Strikingly illustrated, described in Rice's inimitable style, they'll make everyone sit up and take notice. They're perfect for getting conversations started; for taking the chill out of cold calls.

How To Use Them

Tuck a few of these sheets under your arm or in your briefcase when you make your calls. They're interesting to read and look at. And they're top-notch printing. Start in talking baseball with customers or prospects . . . and end up making printing sales.

How To Get Them

Get your *free* copies of these Baseball Record Sheets — printed letterpress in two colors — by calling your Eastern paper merchant. Or write to Eastern Corporation at Bangor, Maine.

And Remember . . .

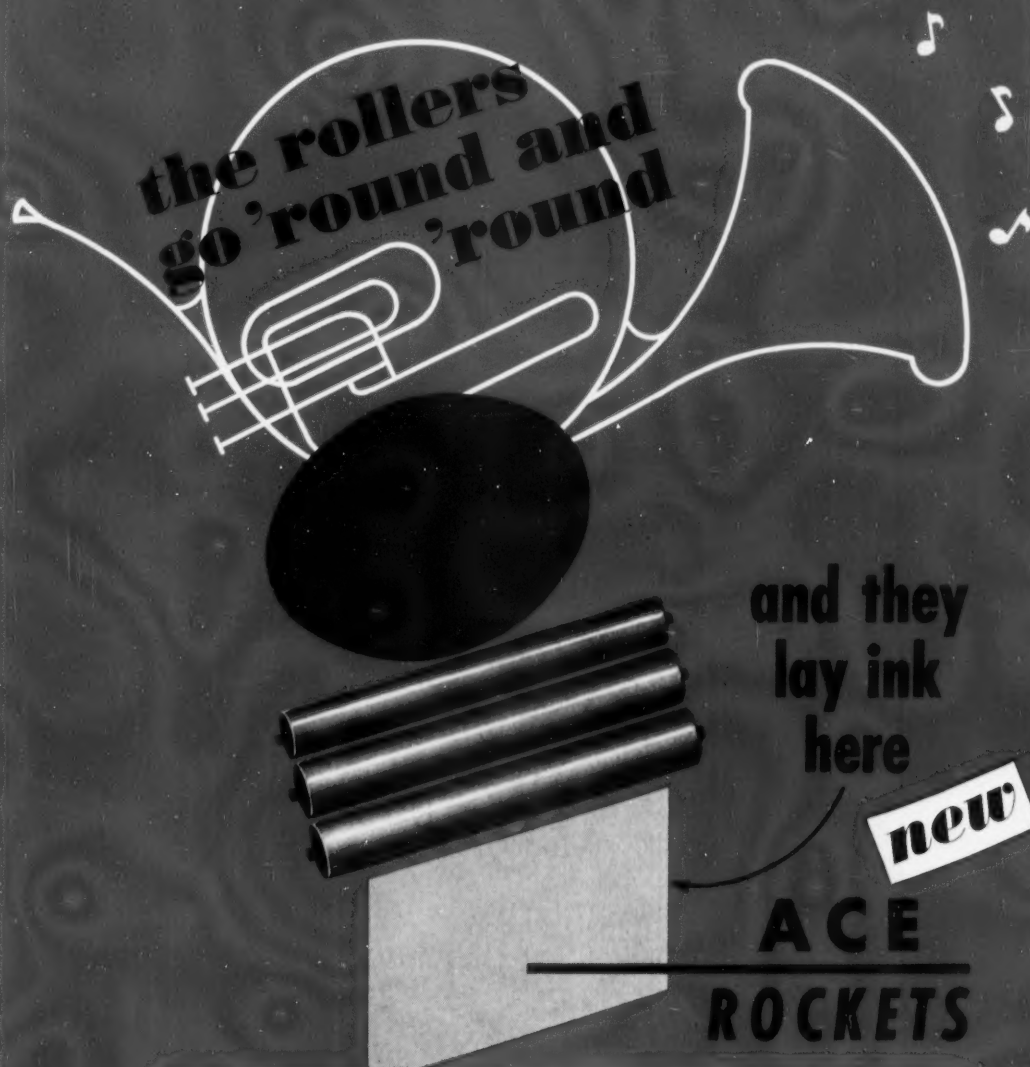
Atlantic Bond's consistently clean, clear, *printable* surface is a great performer, too — as fine a #1 sulphite paper as you can use. A trial run will show why 10 of America's largest insurance companies, 8 of the 10 largest tobacco companies, and 15 of the largest banks in Eastern United States specify Atlantic Bond for business forms or letterheads that always come out looking best.

Atlantic Bond

Business Paper

MADE BY EASTERN CORPORATION BANGOR, MAINE

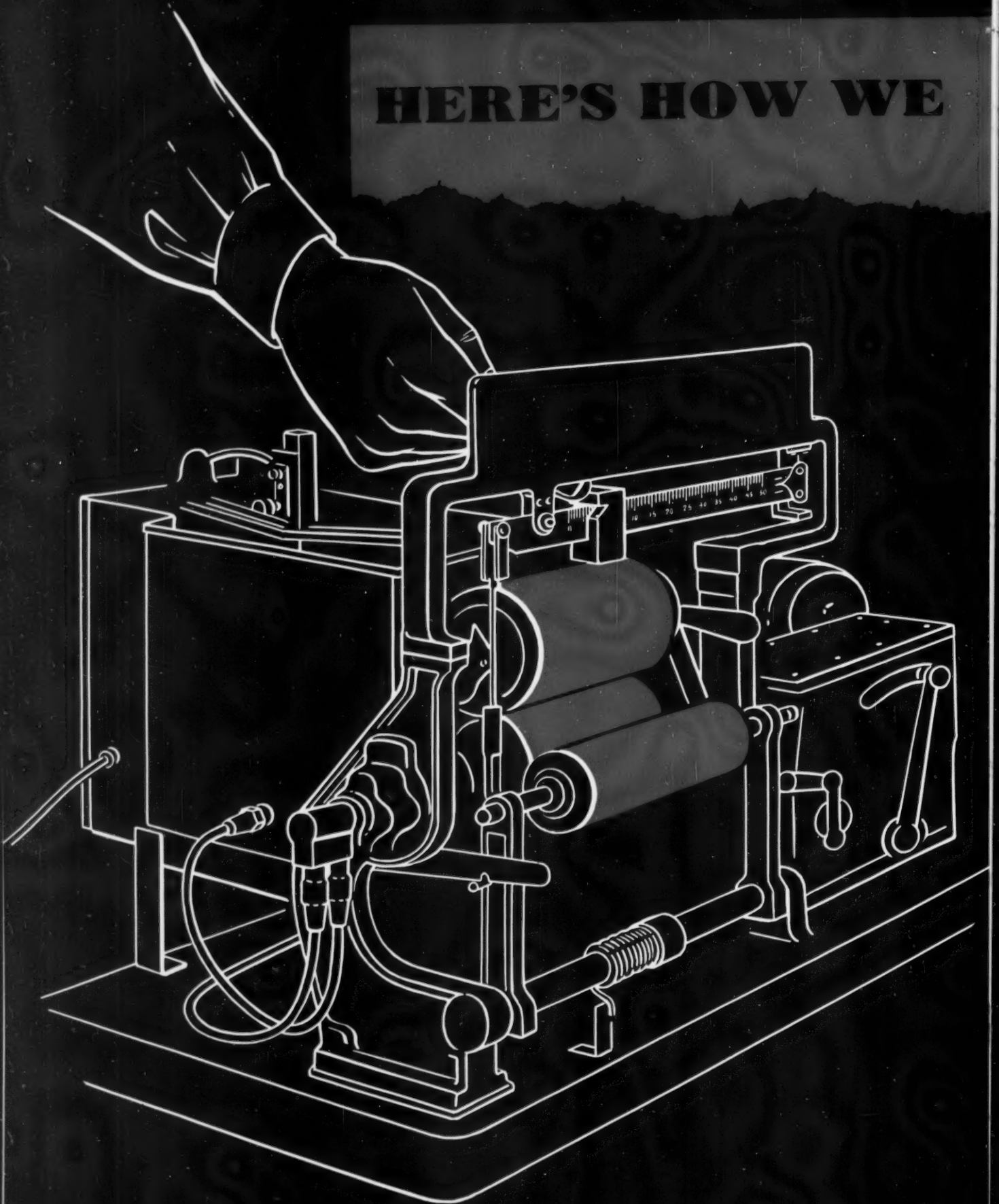
Watch for the Atlantic Bond Baseball ad in the May issues of Business Week, Printers' Ink and U. S. News & World Report.



7,592 printers are now using these fine rollers in their job pressrooms giving them a distinct advantage over printers not so equipped. These printers are getting high quality, high production and decreased costs. Why don't you join them?

IDEAL ROLLER & MANUFACTURING CO.
Long Island City 1, N. Y. • Chicago 8, Ill. • Huntington Park, Cal.

HERE'S HOW WE



CONTROL INK TACK

Testing ink tack at IPI is a laboratory-controlled procedure under simulated press conditions

This dynamic, highly-accurate method for measuring ink tack long ago replaced the old-fashioned, hit-or-miss "finger" test at IPI.

The sensitive Inkometer (shown at left) gauges the tack of lithographic and printing inks as they are worked on the rollers at various speeds, temperatures and ink film thicknesses that closely approximate the conditions of actual printing. It also measures changes in tack due to solvent evaporation and other factors.

Numerical measurements of the amount of torque needed to work the ink film can then be compared against established standards of ink consistency. These enable IPI experts to control the tack of repeat batches . . . to make process inks trap better . . . to formulate inks that satisfactorily meet the requirements of any given set of press conditions.

Here is another forward step in the quality control of IPI printing inks . . . a further reason why our inks behave better, print better, look better on the sheet.

IPI service at work for you

Printing plants of all sizes are invited to use IPI's complete ink service facilities in printing centers from coast to coast. Each local IPI service station and branch is staffed by local experienced ink men, well-seasoned in the special printing problems of each locality. They are always on call to help you solve any printing problems—large or small—that may arise. For prompt ink service with a personal touch, contact IPI.

IPI and IC are trade-marks of Interchemical Corporation

Interchemical Corporation

PRINTING INK DIVISION • 67 W. 44th ST., NEW YORK 36, N. Y.



INTERCHEMICAL
PRINTING INKS



RELY ON IPI FOR LEADERSHIP IN INK RESEARCH

STILL TIME TO ENTER!



BOND
Nekoosa

MADE IN U. S. A.

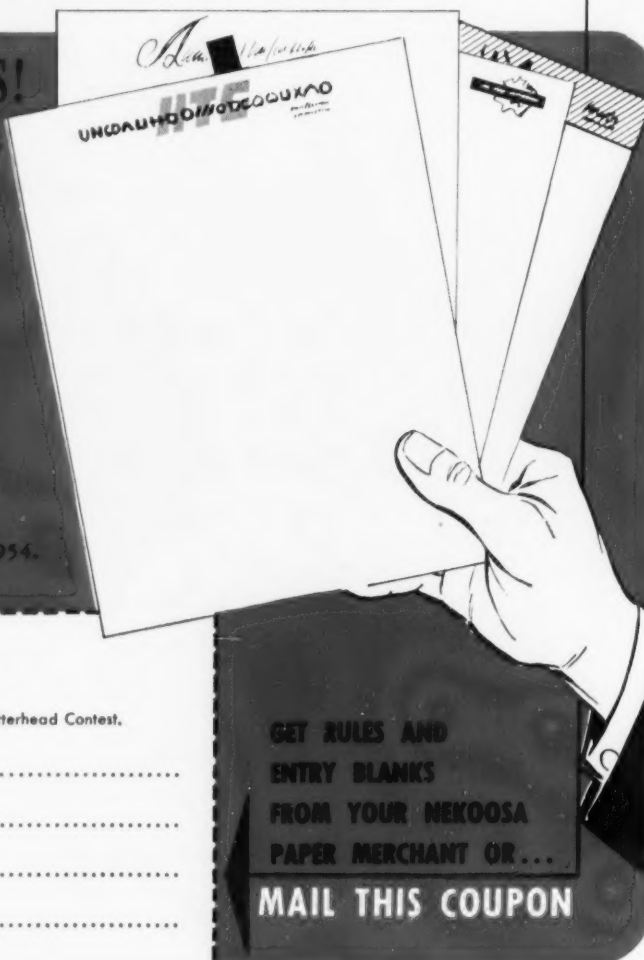
\$14,000,000
LETTERHEAD CONTEST

PRIZES FOR PRINTERS!

You can win as much as

\$275⁰⁰

Don't miss out on this profitable, easy-to-enter contest. Just send us letterheads you have printed, lithographed or engraved on Nekoosa Bond. All printers—large or small—have an equal chance—because we are conducting *local contests* all over the country! Hurry! Contest ends July 31, 1954.



Letterhead Contest
NEKOOSA-EDWARDS PAPER COMPANY
Port Edwards, Wisconsin

Please send official rules and entry blanks for Nekoosa Bond Letterhead Contest.

Name.....

Company.....

Address.....

City..... State.....

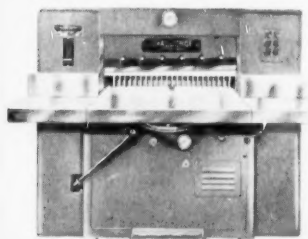
CONTEST CLOSING JULY 31, 1954

**GET RULES AND
ENTRY BLANKS
FROM YOUR NEKOOSA
PAPER MERCHANT OR...**

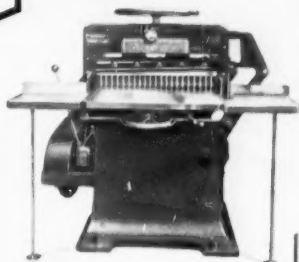
MAIL THIS COUPON

CHALLENGE PRESENTS

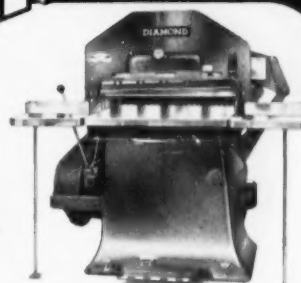
CUTTERAMA



Challenge 370
Automatic
(Hydraulic Clamp)
Cutter



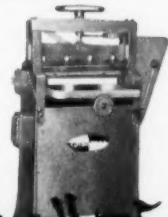
Diamond (Hand Clamp)
Power Cutter



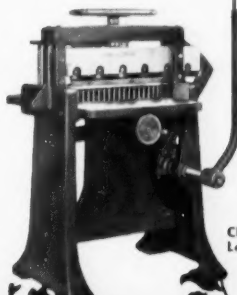
Diamond (Hydraulic
Clamp) Power



Challenge 265-305
(Hydraulic Clamp) Power Cutter



Challenge
193-265-305
(Hand Clamp)
Power Cutter



Challenge 265-305
Lever Cutter

**AN ALL-STAR SHOWING OF AMERICA'S MOST
DEPENDABLE LINE OF CUTTERS!**

Put yourself in the picture — with a rugged Challenge Paper Cutter that's as right for you as profit itself!

Shown here are some of the fine models that help make Challenge the most extensive and popular line in the country today. In all, there are 7 styles and 6 sizes to choose from, ranging from lever cutters in bench and floor models — to power cutters with hand or hydraulic clamp. Each has been built to one standard of quality — Challenge quality — with special emphasis on safety . . . speed . . . and sureness of operation.

Yes, the Challenge line of dependable paper cutters is truly panoramic in scope. Every style . . . every size . . . designed to save you time, labor and money — and insure more profitable cutting. Write for full details today.

761

THE CHALLENGE MACHINERY COMPANY

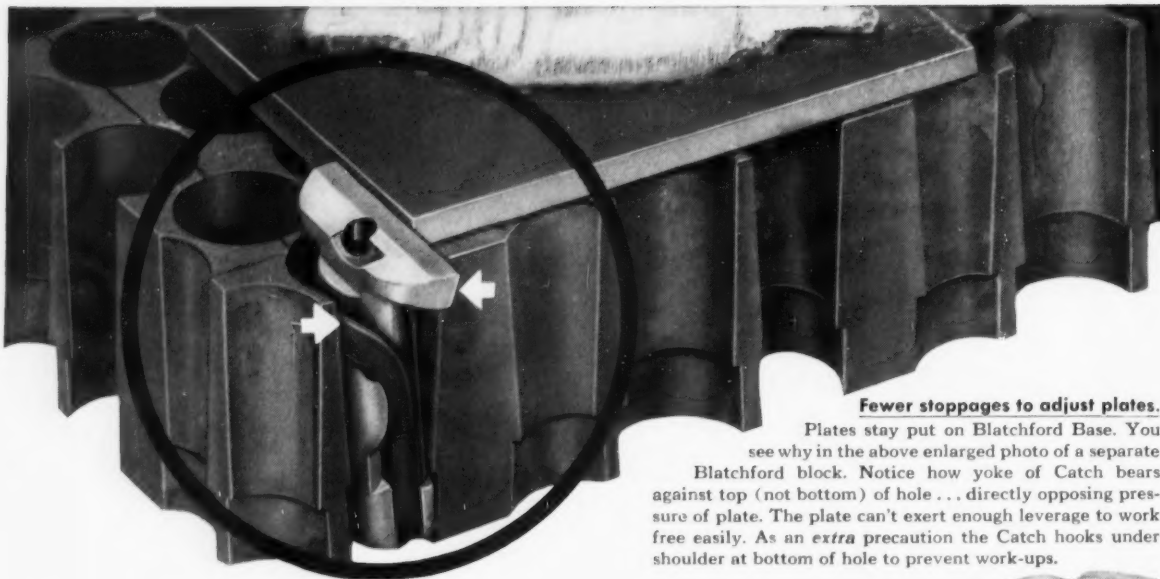
Office,
Factories and
Show Room:



TRADE-MARK ®

GRAND
HAVEN,
MICH.

Challenge Owns The Printing Equipment Manufacturing Rights of
Morgans & Wilcox Manufacturing Co.

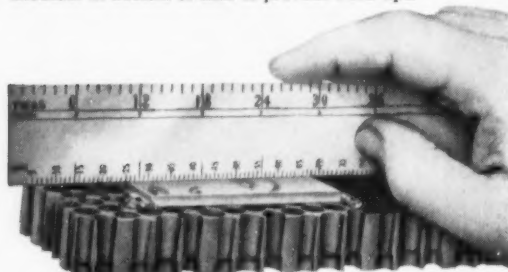


Fewer stoppages to adjust plates.

Plates stay put on Blatchford Base. You see why in the above enlarged photo of a separate Blatchford block. Notice how yoke of Catch bears against top (not bottom) of hole . . . directly opposing pressure of plate. The plate can't exert enough leverage to work free easily. As an *extra* precaution the Catch hooks under shoulder at bottom of hole to prevent work-ups.

Proof

...you can reduce press down-time with
Blatchford "Honeycomb" Base
and
Save Press Time and Money



Fewer premature stoppages to replace worn plates. Unless adequately supported, plates often wear unevenly and must be replaced. That doesn't happen with Blatchford Base. Every $\frac{3}{4}$ " in every direction there is strong, uniform support. You get even wear right through the run.

Here's a New Blatchford Time- and Money-Saver!

It's Plate Backing Sheet. Use it to make original plates "base-high" for press runs that don't require making electros. Plate Backing Sheet is a regular Blatchford type metal alloy rolled to standard back-up thickness. It is applied easily right in your own shop. No need to send plates out.

Send today for information on this new Blatchford time- and money-saver.



The pictures above tell only part of the story.

In the Blatchford system you have a Base with plenty of holes, *anchorage opportunity* . . . combined with a Catch with plenty of holding power, *anchorage strength*.

Thus, when you get plates in final register on Blatchford Base, they stay put. Not only can you set more Catches around a plate but each Catch holds with a firmer grip. This, of course, means fewer press stoppages to tighten loosened hooks and re-register slipped plates.

Furthermore, the metal "web" of the Blatchford "Honeycomb" pattern, insures a safe, sound, uniform backing under every plate. Impression pressure is evenly distributed

over the entire form. Plates wear evenly. Down-time is virtually eliminated.

You may feel, "Blatchford is fine for the big fellows, but my class of work doesn't need Base." Yet, perhaps, if you were Blatchford equipped, you could handle that other "class of work"—the close-register color work.

It is more a matter of Base equipment than of press equipment . . . and printers in all categories—catalog, book, carton and general commercial—are doing better work, faster, and making a better profit on Blatchford Base.

Get the complete Blatchford story. Write our nearest sales office.

BLATCHFORD DIVISION • NATIONAL LEAD COMPANY
Atlanta, Chicago, Cincinnati, Cleveland, Dallas, St. Louis;
Eastern U. S. and New England: E. W. Blatchford Co.,
New York City; Pacific Coast: Morris P. Kirk & Son,
Inc., Los Angeles, Emeryville (Calif.), Portland, Seattle,
Phoenix, Salt Lake City.

Blatchford Base
Magnesium or Standard Metal



MEAD BOND

★ *The Bond of American Business* ★

DAYTON, OHIO

June 1954

John A. Printer
Presstown, U.S.A.

Dear John:

I'm happy to say you were wrong!

You were one of those who insisted Mead Bond just couldn't be made better than it already was. I never agreed with you, but, more important, neither did the boys at the mill. They set out to see just what could be done.

Now, improved in both quality and color, Mead Bond is the finest fiber-blended bond to be had. Small wonder it's so popular for letterheads, announcements, statements and so many other important business forms.

*Mac:
He's right -
I've seen it.
Let's give it
a try!
J.P.*

You'll find real satisfaction in both performance and results next time you break the seal on the famous Mead inner-wrap, moisture-proof package that protects this fine paper. Why not break the seal on a package of Mead Bond for your very next important job?

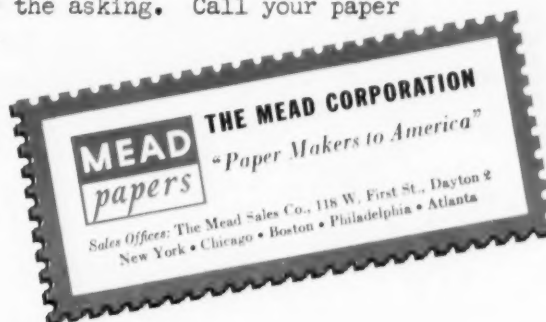
I'll bet you break a lot more in the weeks and months to come.

Cordially,

Mead Papers

"Paper Makers to America"

P.S. Mead Bond is a standard product of The Mead Corporation. A sample packet is yours for the asking. Call your paper merchant or write us direct.



MERCURY PRODUCTS

make tough jobs easy



The most complicated makeready, the heaviest forms, and trickiest vignettes all become far simpler to handle—when you have the *right* rollers and blankets for the job. And “right” means “MERCURY” every time! Tame your tough assignments with MERCURY Rollers and Blankets.

RAPID ROLLER Co.




FEDERAL AT 26TH ST. • CHICAGO 16, ILLINOIS

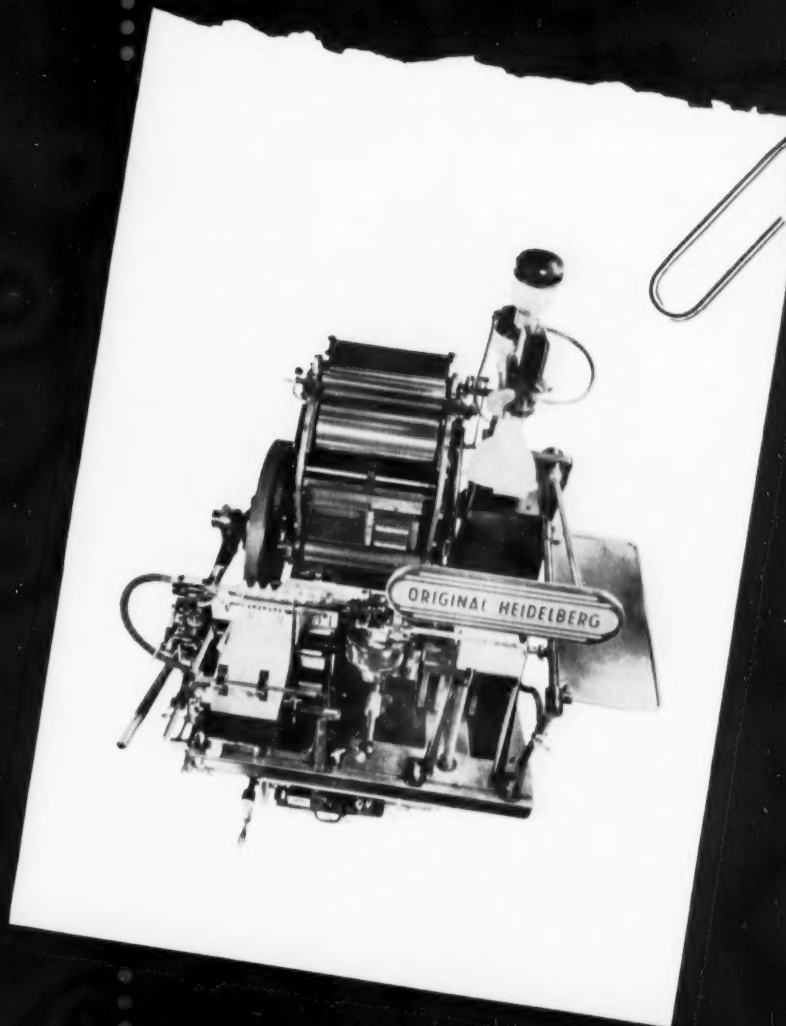
NOW 33

"FUTURE FEATURES"

ORIGINAL HEIDELBERG

THE BEST THING NEXT TO A PRINTER

-  *Want MORE production time?*
-  *Want MORE jobs per day?*
-  *Want MORE net profit on each job?*



*in 1950 ORIGINAL HEIDELBERG gave you 20 great "FUTURE FEATURES" **20**

*now ORIGINAL HEIDELBERG adds 13 more all new "FUTURE FEATURES" **13**

*see how 33 "FUTURE FEATURES" can increase your profits **33**

Write to arrange a FREE HEIDELBERG DEMONSTRATION right at your door

**HEIDELBERG
DISTRIBUTORS**

HEIDELBERG SOUTHERN SALES CO.
120 N. Sampson St.
Houston 3, Texas

HEIDELBERG WESTERN SALES CO.
118 E. 12th St.
Los Angeles 15, Calif.

HEIDELBERG EASTERN INC.
45-45 Thirty-Ninth St.
Long Island City 4, N.Y.

HEIDELBERG SALES & SERVICE:

Columbus 15, Ohio; Chicago 7, Ill.; Atlanta, Ga.; Kansas City 6, Mo.; Minneapolis 15, Minn.; Denver 2, Colo.; Salt Lake City, Utah; San Francisco 3, Calif.; Seattle, Wash.; Portland, Ore.



**THREE
COMPLETE
PLATE MAKING
PLANTS
IN ONE**

•
**DAY
AND
NIGHT**

•
**PROCESS COLOR
PLATE COMPANY**

**531 S. JEFFERSON ST.
CHICAGO 7, ILLINOIS
PHONE WEBster 9-0522**

**INTRODUCING A NEW AND
COMPLETE LINE OF**

**STRATHMORE
THIN PAPERS**

It is logical for Strathmore to add Thin Papers in rounding out its Handbook lines and the service which we aim to give to the printer and the user of fine papers. Furthermore these lines are simply variations of major grades we have had for many years—Strathmore Parchment (100% Rag) and Strathmore Bond (25% Rag)—lines known and respected everywhere for high quality and values.

STRATHMORE PARCHMENT ONION SKIN

100% RAG CONTENT

STRATHMORE BOND ONION SKIN

25% RAG CONTENT

STRATHMORE BOND AIR MAIL

25% RAG CONTENT

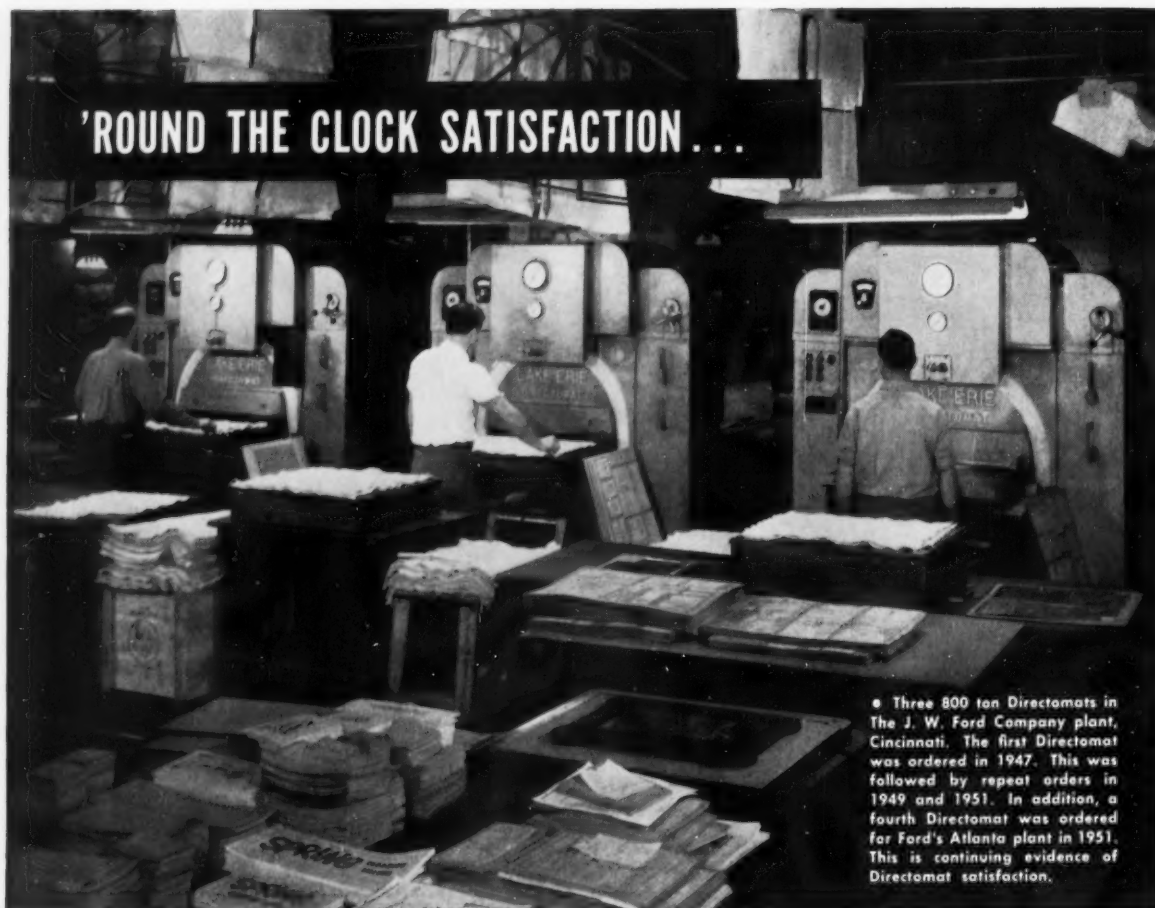
STRATHMORE BOND TRANSMaster

25% RAG CONTENT

Careful research in the Thin Paper field—and the resources and papermaking skill of Strathmore—are incorporated in these new Thin Papers. You can buy these papers with assurance that they will give you complete satisfaction and the highest values in the market. Thin Papers are available now through Strathmore Distributors. Try them. We believe you will like them.

*Now a part of the Strathmore Handbook Lines and for sale
by Your Strathmore Distributor*

STRATHMORE PAPER COMPANY • WEST SPRINGFIELD, MASSACHUSETTS



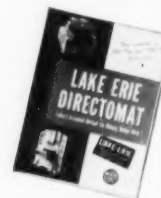
• Three 800 ton Directomats in The J. W. Ford Company plant, Cincinnati. The first Directomat was ordered in 1947. This was followed by repeat orders in 1949 and 1951. In addition, a fourth Directomat was ordered for Ford's Atlanta plant in 1951. This is continuing evidence of Directomat satisfaction.

DIRECTOMATS give superlative performance in THE J. W. FORD COMPANY plants

"Our Directomats operate 2 shifts daily . . . 3 in emergencies. At one period, they ran 24 hours a day for 14 consecutive days without a bit of trouble or delay." These words come from The J. W. Ford Company—typographers, printers and producers of quality newspaper mats. Directomat dependability is a by-word among quality mat makers everywhere. Make it your "buy word" too . . . for real satisfaction.



◀ The J. W. Ford Company mats are noted for their fine quality. They are distributed throughout the U. S. A. and many foreign countries.



• Write for Bulletin 349 . . . describing Directomat equipment and accessories.



LAKE ERIE ENGINEERING CORP.

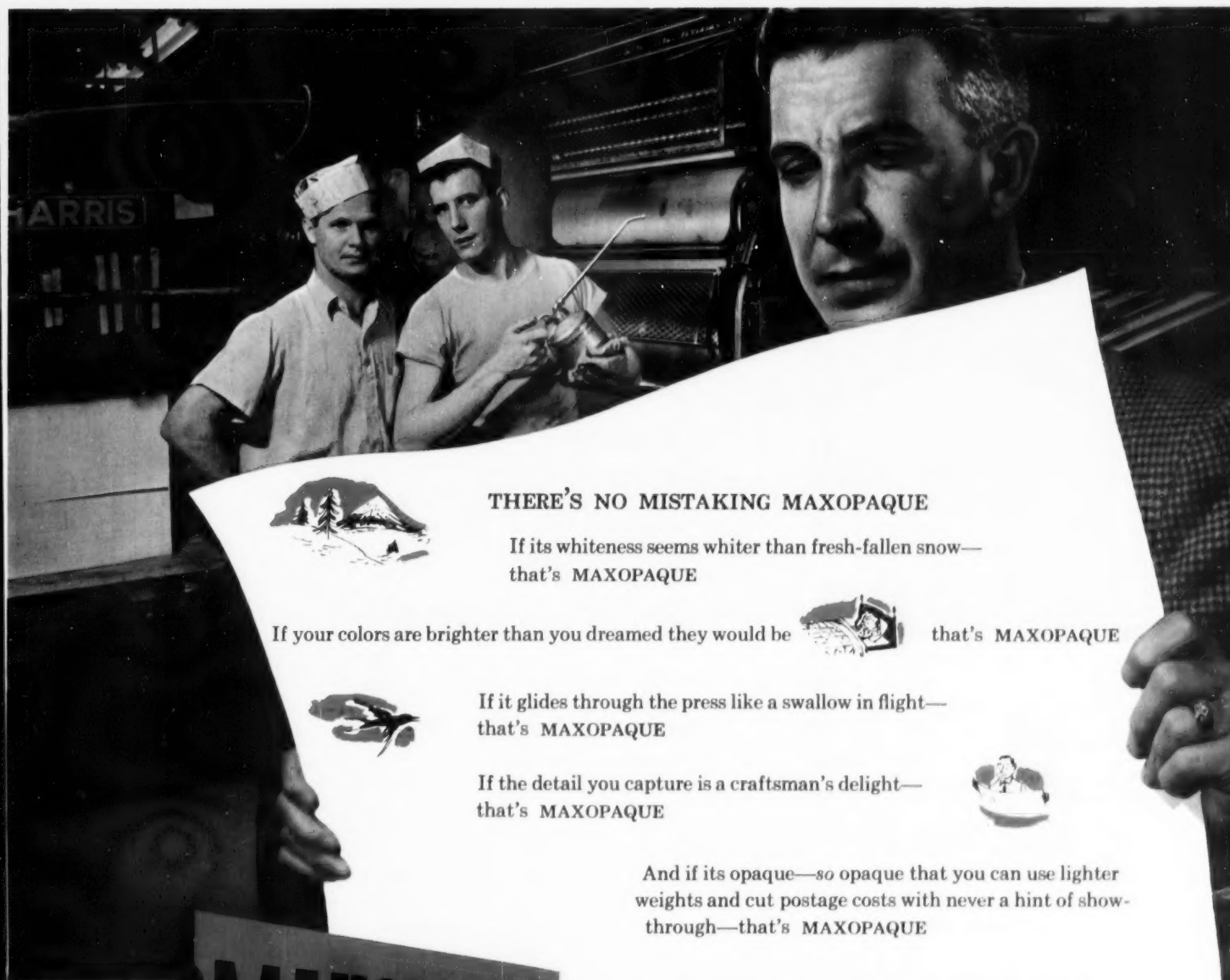
General Offices and Plant

504 Woodward Avenue, Buffalo 17, New York
District Offices in NEW YORK • CHICAGO • DETROIT • PITTSBURGH
Representatives in Other U.S. Cities and Foreign Countries

• Leading manufacturer of hydraulic presses for all industry . . . 3,500 designs from 5 to 22,000 tons capacity—rubber and plastic plate molding . . . newspaper mat molding . . . plastics molding . . . rubber vulcanizing . . . laminating . . . metal working . . . forging . . . metal extrusion . . . wallboard and plywood . . . die casting and special purpose. DIRECTOMAT®

That's Maxopaque

...I can spot it a mile away!



THERE'S NO MISTAKING MAXOPAQUE

If its whiteness seems whiter than fresh-fallen snow—
that's MAXOPAQUE

If your colors are brighter than you dreamed they would be



that's MAXOPAQUE



If it glides through the press like a swallow in flight—
that's MAXOPAQUE

If the detail you capture is a craftsman's delight—
that's MAXOPAQUE



And if its opaque—so opaque that you can use lighter
weights and cut postage costs with never a hint of show-
through—that's MAXOPAQUE

MAXOPAQUE

DIFFERENT? DIFFERENT AS DAY AND NIGHT!

Try it!

the all-purpose paper for modern printing

Howard Paper Mills, Inc.
AETNA PAPER COMPANY DIVISION DAYTON, OHIO



COLOR PHOTOGRAPH BY ANTON BRUEHL

Sound, Small Investment

YOU CAN'T SPEND a better quarter, for there's magic in a shine that makes you look a lot better and feel a lot better, too.

This same small investment can work similar wonders for more than fifty of your business letters! It will pay for the difference between a run-of-mine letterhead and one

that's printed on HOWARD BOND.

It's a *big* difference—in feel, in quality, in strength, and in the subtle combination of these elements that proclaim character. And like good grooming, the superiority of HOWARD BOND not only makes letters look better—you *feel* better as you sign and send them.

Your printer or paper merchant has samples—in many colors as well as *whitest* white—that will prove the soundness of the small investment you'll make in envelopes and letterheads printed on HOWARD BOND.

✓ ✓ ✓

PRINTERS! This message appears in advertising magazines read by your customers.

HOWARD PAPER MILLS, INC. • HOWARD PAPER COMPANY DIVISION, URBANA, OHIO

Howard Bond

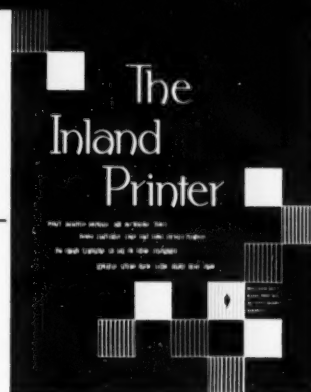
"The Nation's

Business Paper"

Companion Lines: Howard Ledger • Howard Mimeograph



Howard Writing • Howard Posting Ledger



Better Design Sells More Printing

The styling and designing of printed matter must concern itself with clarity and precision to compete with radio and television for the public's attention

★ To look forward, to attempt to decipher the future, is an old human tradition. In past times the Delphic oracle or the astrologer were consulted, but with his increasing knowledge man now applies his experience and imagination to the task of planning, rather than guessing, his future.

This is one of the great things about man—he can look around, beyond himself, can question—he can review the past and estimate what the future may hold. The earnestness of this search determines largely his chance of success and, in our time, even survival.

It is safe to state that the progress of Western man is not an accident, not just the fruit of fortuitous circumstances, but the logical result of an attitude which never stops asking questions—and finding answers.

Leading contemporary scientists have stated that we are living in a relatively unexciting time—that all the great questions have been asked. These men have defined our time as the period in which we must find the answers, before new questions can be asked.

This sounds surprising and somewhat strange at first, yet it is literally true. We are living in the midst of the "answer" period, a period of hard work, which is testing our moral and intellectual standards as never before. Much that is unreal or useless about our way of doing things, and of thinking itself, is exposed in this process to a new light.

Progress is never easy. Progress is often obscured by the heat of argument, which stems from the courage of the great questioners and the opposition to change. Often it arrives unrecognized and often with the great roar of the atom bomb. But it is always the heartbeat of our lives and of the society we live in.

We are fortunate to work in a professional field that is closely linked with the progress of the last centuries. Ever since Gutenberg mechanized the process of organizing images on parchment and paper, the fields of design and printing have sup-

ported each other in developing better ways of expression and clearer understanding. The case of contemporary living itself would be impossible without the development of printing, first as an art, then as a craft, and now as an industry.

Whatever assurance this achievement may spell, it does not release us from the obligation to look forward. We must review our activities steadily, not only on the basis of what they accomplish, but also of what they *could* do—not only on how well things *are* done, but how much better they *could* be done.

Must Ask Two Questions

The time has come when we must ask ourselves—as designers and printers—whether we are doing well enough in design for communication, considering the amount and quality of knowledge available; and whether we are utilizing the technical potential of printing to the fullest advantage.

In art and design, the 19th century was marked by great analytical endeavors which resulted in many art-isms. Probably as a result of specialization, from which neither artists nor any other profession

could escape, the social purpose of art was increasingly obscured by introversion and preoccupation with esthetics as such. While these endeavors were progressive in character and were themselves (often unknown to the artists) part of the great scientific debate, they resulted in a certain remoteness from immediate reality. A cleavage developed, with science and technology on one side and art on the other.

Artists and designers associated their activity and its assumed finer meaning with the humanitarian and emotional side of things, while science was classified as impersonal and intellectual.

For some time this division seemed plausible. However, we can now estimate the extent of that error, and must reject the division as arbitrary and even dangerous. The thesis of art *vs.* science proves upon inspection of facts to be fiction.

I believe it was Darwin who stated that misinterpretation of facts is less dangerous to progress—because it can be corrected—than ideas unsupported by the proof of reality.

Wrong ideas can hang on beyond the generation which creates them, and they have a way of breeding new misunderstandings continuously.

Will Burtin Has Had Colorful Career As Designer

Will Burtin began his career with a printing and typography apprenticeship in Cologne, Germany in 1922. He studied intensively until 1930 when he began his professional career; until 1938 he designed and executed advertising campaigns, booklets, posters, displays, exhibitions. From 1938-43, he taught advertising and experimental design at Pratt Institute, Brooklyn, and designed ads, promotions, displays and editorial projects for Time, Inc.; during the same period he organized advertising for the Upjohn Co. and designed Scope, Upjohn's pharmaceutical quarterly. During the war, he was active in the Air Corps and OSS, designing publications and graphic presentations. From 1945-49 he was art director of Fortune magazine. Since 1949, he has been chairman of the Annual Exhibition of Advertising and Editorial Art sponsored by the Art Directors Club of New York, chairman of the first national exhibition, "Printing for Commerce," for the American Institute of Graphic Arts in New York, chairman of the 1951 Magazine Show, AIGA's national exhibition of editorial design, and designed two travel exhibitions for the Smithsonian Institution in Washington, D. C., at present on display in Germany. He also acted as adviser for Life Laboratories in Quito, Ecuador, on design and educational problems. He now has his own office and studio for visual research and design in New York. He has received many awards for his work.



Will Burtin (right), designer-typographer, works with an associate on layout and exhibit project

Many outstanding performers in the fields of design are now just as precise in expressing their ideas as they are creative in their work. For example, Richard Neutra, the great American architect, writes in his recent book *Survival Through Design* about the problem of beauty. He observes that there is no sense of beauty as such in man. Instead, man values the harmony of integrated efforts, usefulness, and simplicity as qualities, because they do assist him in a better and deeper understanding of the living world.

Because of his desire for economy, man uses the tools of technology. And both together make for a balance which brings progress.

The new sciences of psychiatry and psychology have brought more insight into the workings of man's mind. The ability to think abstractly has brought a tremendous growth in concepts of space, matter, time, and energy. A reevaluation of every aspect of living and consciousness has flowered into the great scientific revolution which is the characteristic of our time.

It is clear that art and design must meet many new requirements in this new age, which is only remotely connected with the ancients such as Gutenberg, Leonardo da Vinci, Michelangelo, Bodoni and Didot. Whereas all these great creators communicated to a few, we must design for thousands or millions. Where these great peo-

ple knew personally almost everyone to whom they directed products of art and design, it is humanly impossible for us to be intimately acquainted with everyone who receives a piece of printing that we design.

In our estimate of that certain unknown reader, we must rely on a radically different type of knowledge about people, in which science is helpful. Our concern with the average man, the average reader, the average housewife, the average doctor, is a necessary step toward understanding larger groups of people as well as the non-average. We need this understanding so that we can organize images and use colors and type which inform a reader quickly and with precision, and stimulate him into motion or participation. This view of an artist's or designer's profession is very different from the Victorian ideal of the ivory-tower specialist, who was called on from time to time to perform some creative miracle.

Form Follows Function Theme

The Bauhaus in Germany was the first institution which provided the needs of the new designer with organization. The slogan "Form Follows Function" became overnight the rallying shout of our time.

Many of the new ideas were amorphous or their significance may have been exaggerated. But a trend toward greater clarity—and, above all, toward harmony with

the creative potential of our time—was established. These new ideas led into better understanding of processes, better utilization of technology, clearer concepts of the essentials in communication. They led into better design.

It is our task to move from the industrial concept of the Bauhaus into the scientific age in which we are living. It is here where the really new and exciting things happen, things which not only are changing the form but the content of design and printing.

In our professional field this new situation has become apparent since the arrival of television. It is no longer the newspapers, magazines, booklets, postcards, or folders alone—always printing products—which are looked forward to for education, entertainment, and business. The elements of vision, motion, and sound are magically combined in television, and this new medium may well assume an importance unequaled by anything since Gutenberg's invention.

The invasion of television into our homes, schools, factories and laboratories is cutting across the established uses of printing and design. Television is taking over where dynamic presentation of ideas in education and promotion is demanded. Television forces graphic designers and printers to think about our field in a new way.

The advantage of the printed word and image would seem to lie in the fact that these can be read and reread, can be referred to again whenever necessary. The effect which this will have on the styling of word and image will need close observation. Symbolically speaking, there may be less jazz and more Bach and Beethoven in printing and advertising design. Styling will concern itself more with precision and clarity, with better systems of influencing the reader's visual memory, while the more hectic sales approach will gravitate toward television.

This may bring a new appreciation of color and texture in a printed product. We need a better appreciation of the new printing surfaces and materials such as cellophane, aluminum, and plastics; of fibers; and of new colors.

Having recognized the new limitations of printing, we will find in them new freedoms and styling opportunities. For we can then be more certain that our readers will enjoy much more than before a good printing product which does *not* move (or flicker), which satisfies his sense of touch just as much as his yearning for a well-paced, legible, thoughtfully organized reading job. Our scientific brothers in chemistry will provide us with new colors of greater luminosity and velvety depth; new inks and type faces, with visual images of greater psychological depth, better adjusted to our visual perception than the relatively crude images of past centuries.

We should keep in mind that this new and enlarged function of design is not a revival of traditional forms. It is a challenge which our profession has yet to meet.

Earlier, I posed the question whether we are utilizing the technical potential of printing to full advantage.

Somewhere along the path of our recent development a belief has arisen that speed is the principal ingredient of efficiency, that large quantity is a measure of quality or of cultural progress itself. The five-color wet-printing press has assumed the position of an achievement and monument in itself. Many of us still labor under the naïve Victorian belief that the forward march of man culminates naturally in this zenith of technology.

Scientific Development By-Product

Just as there was and still is an "art-for-art's-sake" approach, there is also something like a "machine-for-machine's-sake" form of religion. We must reject the latter just as completely as the former. We must remember that technology is only a by-product of scientific development, not an end in itself.

Machines are tools which are constructed to meet specific requirements. The manager of a machine must be its brain and its heart, not its follower.

Considering the changing needs of communication, the printing manager must train himself to see the mechanics of reproduction and multiplication as a new problem.

Our reproduction methods are still very clumsy and imperfect. Our screens chew

up images too much. Our inks are not adjusted well enough to accommodate the textured surfaces of paper or other materials we print on, or should be printing on. The coated, glossy paper stock has become a cliché, far from satisfying the needs of vision and touch.

Perhaps we should print with colored gases instead of inks, or utilize electronics to throw color onto sensitized layers. The recognition of these needs is our opportunity to move ahead in new directions.

I am not ignorant of the other aspects which the management of printing includes. There are the factors of economy in the usage of equipment, coping with budgets, and many other necessities of business life. But let us not magnify them, because they are mechanics—mechanics that need constant review so they will not warp a healthy development, but rather facilitate it.

The essential reason why we succeed in business and in a larger world is that we work with enthusiasm, maintain a positive approach, and are practical in going about our objective. With this viewpoint we cannot be beaten, we will go up steadily. We will all—printers and designers—rise to the challenge of living, not succumb to it.

Design Articles Begin Next Month

To emphasize the point that better design can sell more printing, *The Inland Printer* will begin next month a series of articles by G. H. Petty, Indianapolis designer-typographer. First article will show 8 ways to design and print a business card

PIA Announces Plan for European Printing Tour

Printing Industry of America offers its members an opportunity to sign up for an August 31-October 10 European tour that will include contacts with printers in London, Stockholm, Berlin, Zurich, Rome, and Paris, as well as a visit to the International Congress of Master Printers in Venice. Tour leader James J. Rudisill, PIA president, points out in the announcement folder that PIA is not promoting the "trek" but offering it as a means of broadening the tourists' horizons and enabling them to apply what they learn to their own businesses in line with PIA's "better management" theme.

The party will be limited to 30 and the \$2,488 cost per person covers all basic expenses. All details, including reservations, are being handled by United States Travel Agency, Inc., a private concern at 807 Fifteenth St., N.W., Washington 5, D.C.

International Congress Scheduled

Plans are being completed in Europe for the eighth International Congress of Master Printers to be held Sept. 20-25 in Venice. Many leading industrialists in the printing and allied trades have already been scheduled as speakers, according to the Italian Congress Committee, and attendance is expected to break previous records. Congress officials are planning to complete business functions by Sept. 23, leaving the last two days free for sight-seeing trips by delegates.

Young (4½) Ohio Pressman Giving Competitors Run for Their Money

Midwestern printers had best keep a sharp eye out for competition from a young Ohioan. He is John Leach Howell, son of Mr. and Mrs. John Howell, Jr., who own and operate the Leach Print Shop in McArthur, Ohio, and at the age of 4½ he is displaying a talent for the printing trade.

Young Mr. Howell's interest in the graphic arts was first apparent at the age of 2½ when he became fascinated by the contents of the type cases in his parents' shop. Complete chaos was avoided only

by giving the would-be printer an old font of wood type for his personal use. Recently, the young man has been studying the Linotype, although his ability as an operator is somewhat limited ("John," "cat," and "dog") by the fact that he hasn't yet had the benefit of spelling lessons in school.

As a pressman, however, his ability is already acknowledged. After locking some old cuts in a chase, he calls on his mother or father for press lockup. The belt is removed from the 8x12 platen press, and

Mr. Howell proceeds with his press run by spinning the flywheel backward. The fact that he has to stand on a box to reach the feedboard doesn't seem to hinder his style as a pressman.

However, there are indications that the young man may retire from the printing field soon. In a recent letter (written by his mother, who acts as his secretary) he said, "When I go to school, I am going to quit work and play football." His retirement at the age of five should set some sort of record in the industry.

John Leach Howell of MacArthur, Ohio, started in his father's print shop when he was only two and a half years old by becoming interested in his father's type case which was hurriedly put out of sight. Now at the ripe old age of four and a half, he can, with his parents' help, operate an 8x12 platen press



Premakeready Involves Top Precision Work

Supply your presses with accurate, ready-to-print forms and you will have learned the basis of economical production in your plant

★ The success of modern American industry has its roots well planted in precision — in measurement, work procedures, and planning. Premakeready as it is applied to flat-bed letterpress printing involves all of these fundamentals.

You can count on your fingers the plants in the letterpress field that have even accepted these basic principles of economical production.

The next time you have a chance, stop and look at a tall building. All the windows, the floor levels, and roof are just at the exact level and place that the architect intended them to be. Then note its height and try to calculate the number of rows of brick or stone from the ground level to the roof! You might arrive at the fact that several thousand rows of brick were laid with mortar between each joint, and that the top row at the roof line is just as level as the bottom row. During construction there were many men working on all sides of the building at the same time, each placing his bricks, sills and lintels in the same exact plane as the men on the opposite side of the building!

Close Tolerances Necessary

Now think of the close tolerances that had to be maintained to achieve the final result. The placing of every small part that went into the construction of the building was accurately planned before the ground was broken. Every step of the assembly during construction was controlled by accurately dimensioned plans and constantly checked by precision measuring instruments, such as the engineer's transit level.

Now observe one of your modern high-speed presses or your car in the same light. The making of every pin, screw, gear, or other part, and the assembly of all the parts, was carefully planned before the first piece of raw material was cut. Every step was controlled by accurately dimensioned plans and constantly checked with precision measuring instruments.

The important thing to understand about these accomplishments of modern industry is that the men who did the work are the same kind of men we have working in the printing industry.

The difference, however, is that those men who built the buildings and those who built the machines were provided with carefully planned and carefully dimensioned specifications. They were given the proper tools with which to work. They had control of accuracy by use of precision measuring instruments and precise work procedures.

It has been stated that the major part of down time at the press is caused by inaccuracies in the forms. Since the forms are prepared in the composing room, suppose we stop and examine conditions there.

What is the objective in composing room work? It is to *supply the presses with accurate, ready-to-print forms.*

We are not meeting that objective when most of the down time of the press can be charged to compensating for error. The time of the production press is our greatest potential for profit, and the machine should be used for the production of printed sheets, not as a glorified work bench for correcting mechanical deficiencies in the forms.

The important missing factor in our process is a consciousness on the part of management of the value of precision measurement, precise work procedures and precise planning.

Workmen want good tools, good work procedures, and above all, good planning. *Only management can provide these.*

It is unfair to expect workmen to do precision work without proper facilities. Since the composing room workmen have had no positive means of checking justification, size, squareness, alignment, or register, is it any wonder that makeready has been a major time-consuming job of correcting mechanical error? Under traditional methods, these workers can produce only inaccurate form units.

In preparing forms for press, it is essential that everyone work to tolerances which will permit a form that is made up of a very large number of pieces to squeeze up to an accurate, predetermined position when under lockup pressure—and, further, everyone must work to tolerances in adjustment which will permit a form to be perfectly level and rigid at the impression plane on the bed of the press.

Second of a series of articles

By Robert T. Rice

In the July issue of *The Inland Printer*, Mr. Rice will discuss another phase of premakeready: the necessity for good planning. The flat-bed letterpress industry has had no two mechanical devices since high-speed presses were developed that are more important than the precision chase and the micrometer make-up gauge. Mr. Rice will describe these two devices and tell how they are used in preparing top quality precision forms. Watch for later articles in the series, too

Every possible precaution must be taken to achieve precision accuracy in preparing the forms. It is clear as a practical matter that close tolerances are necessary. The number of units is so large that even minute errors multiply with cumulative effect in the lateral dimensions. If we are to acquire precision in our make-up process, we must stop the accumulated errors that project themselves into a job during the assembly operations. *This is the first source of error.*

We must bring all our operations up to precise standards of accuracy, and maintain these standards by the use of gauging devices so placed that the tolerances in the material and in the assembly of it will be constantly maintained.

High Accuracy in Forms Needed

As things now stand, our printing presses are built far more accurately than the forms which we place on them for printing. Ironically, any effort to attain further accuracy in press construction will be wasted unless we can attain an equal accuracy in preparing the forms.

During the past 60 years the equipment manufacturers have gone all out to give us good machines and tools. First we had the typesetting machine. Then came the rotary saw-trimmer, the strip-caster, the precision proof press, and the make-up gauge. Along with these came a variety of testing gauges and other devices. These are all good tools and just what we needed. We have used the first two extensively and the third to some extent. We have passed up the others almost completely. Why?

Evidently we have permitted the ogre of tradition to weigh us down with a multitude of wasteful operations under the illusion that we are operating efficiently.

Our thinking in this respect is obsolete. We have worked on the defeatist premise that the forms are bound to be inaccurate and that we must continually spend time at the press correcting maladjustment in the form, calling it makeready.

It should be obvious that we must proceed as follows:

First, provide the right tools and equipment;

Second, establish good work procedures and train our workers to use them;

Third, do a thorough job of planning and provide precise standards and work specifications.

Modern engineering technique requires specific and accurate procedures in assembly, based upon adequate and standardized supplies of material, subjected to a system-

atic routine of inspection at various points in the line of production. Heretofore the achievement of these things has not been possible because we have failed to provide our workmen with proper gauging tools or proper standards around which to build efficient procedures.

We must emphasize the fact again and again that we must work to tolerances that will permit a form which is made up of a large number of pieces to lie perfectly level and rigid on the bed of the press when under lockup pressure.

It must be understood that precision in the lateral dimensions affects the make-ready procedures at the press just as much as the printing height dimensions. All dimensions in a press form are critical. The tolerances must be thought of in terms of fractions of a thousandth of an inch!

There is no mechanical reason why we can't send our forms to press just as accurately as the offset platemaker sends his plates to press. Therefore, the first and obvious conclusion is that we must meet our composing room objective and furnish the pressroom with accurate ready-to-print forms—precision forms.

Proper, Precise Planning Needed

But before we can start working in close tolerances, we must set up definite procedures and means of control. The most important phase of control is proper and precise planning. The first step must be to establish certain basic standards which will permit us to carefully plan and "blueprint" our specifications for our production workers.

There must be a starting point. Since we are dealing with the preparation of forms it is logical that we should establish the first standard in the chases.

Any press is definitely limited as to the size of sheet it will feed, print and deliver. Printers have invited a multitude of troubles by refusing to recognize the necessity of limiting the capacity of a press as regards to forms locked in chases. Just why do we lock flat-bed forms in chases to begin with? Because it is a logical premise that if we can prepare forms in advance while the press is running, we can have forms ready to go on the press as soon as the press is open. Actually there are two reasons for locking forms in chases. One is to prepare the form in advance. The other is to retain and preserve the advance work we have done and provide safe transportation of the form.

It is also important to know that there are two kinds of pressure used in lockup. One is that used for the safe transportation of the form. The other is that which is required to permit a form to lie perfectly flat and in perfect position on the bed of the press.

If the chase is not strong enough to hold the form safely and accurately, then all the time and effort spent in pre-positioning and justifying is wasted.

A chase made strong enough to retain the accuracy of a type form during transportation will also be strong enough to retain the position and alignment put into the form before it is sent to press. The stock of the typical cylinder chase is only $\frac{5}{8}$ -inch high and usually only $1\frac{3}{8}$ -inch in width. Experience has demonstrated that any side of a chase with a free length of over 26 inches should be made of steel stock $\frac{3}{4}$ -inch high and 2 inches wide if it is to be stiff enough to retain the accurate adjustment of the form. This size steel stock is suitable for large size cylinder chases up to 74 inches if a crossbar is provided across the short dimension of the chase.

Cross Bar Need Be Only 3 Picas

Chases for medium and large presses should have a crossbar, but only one crossbar should ever be used. The bar serves only one purpose and that is for safety in transportation—it has no other practical use. It need not be over $\frac{1}{2}$ -inch or 3 picas wide to be effective. Since we can't go overboard in adding size to gain strength ($\frac{3}{4}$ x2-inch maximum) we can get some additional strength into the larger chases by using a steel of higher carbon content.

In designing the chases we must observe the following minimum limits:

Free Length	Minimum Width	Height
Over 26"	2"	$\frac{3}{4}$ "
Under 26"	$1\frac{3}{4}$ "	$\frac{3}{4}$ "
Under 18"	$1\frac{1}{2}$ "	$\frac{3}{4}$ "

The next thing to consider in working toward a standard is that it is essential to establish base lines from which all measurements can be calculated. The dead line on the press gives us this required

point of reference. In addition to this we must establish a center line and a standard gripper bite for each press. The gripper bite will establish the distance from the paper line (edge of paper at the gripper side) to the dead line. The dead line becomes the zero point (base line) for all measurements from front to back, while the center line becomes the zero point (base line) for all measurements from side to side. These three lines must all be permanently scribed on the chase.

In light of the above, a definite standard can be established for each chase as follows:

1. A single standard for each press which provides an accurate chase of required strength.

2. Paper lines, center lines and dead lines accurately located on the chase as base lines for measurement.

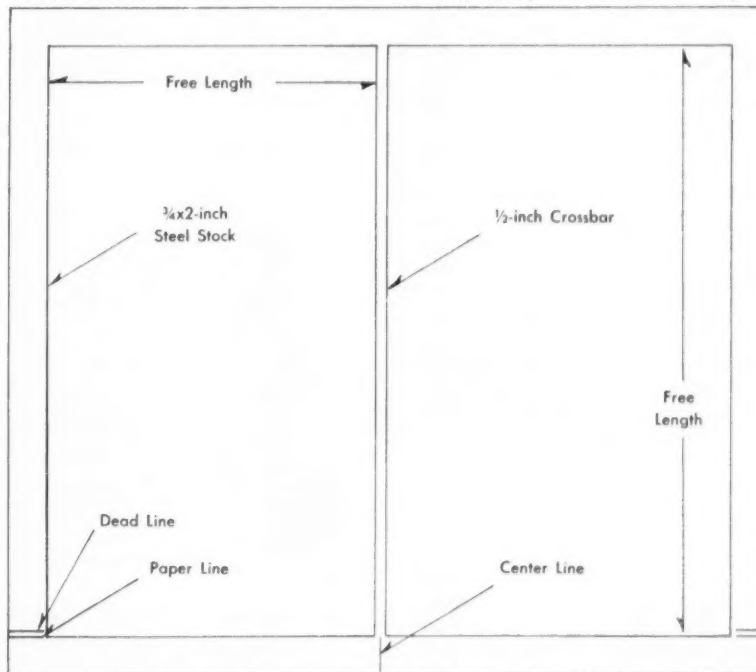
3. A crossbar across the short dimension of the larger chases to provide a safety factor in transportation.

These statements about chases raise an important point about press capacities and limitations. The precision chases described here require space, and consequently the area of the type form must be limited accordingly. Therefore the capacity of the chase becomes a limiting factor in establishing standards for presses, and this must be recognized as good economy.

There will be cases where we can legitimately depart from the established standards, but these will be discussed later.

The person who plans the press forms must be thoroughly familiar with the lock-up requirements of any specific form and must know the capacity and limits of each chase and press.

Definite standards for each chase involve minimum limits for precision premakeready for flat-bed press



The foreman of any printing plant has been traditionally classed as a part of management. Here's a method by which you may know the answer to

How Do You Rate Your Foreman?

★ Is yours one of the thousands of printing plants that spend sizable amounts annually on training plans for supervisory personnel? Do the experts bombard you from every side—try this, try that, and your foremen will be supermen? Well, if they do, perhaps your printing management will want to evaluate this article.

The foreman in a printing shop has traditionally been classified as part of management. Workers consider him the boss, if not the absolute monarch, in their relationship with him.

Has the foreman or supervisor in your printing shop lost his authority and prestige? Has his job been carefully defined by scientific studies? Is he really a part of the rank-and-file? Or does he belong to the managerial structure?

Well, if these problems bother your printing management, undoubtedly you will want to evaluate the need for a more scientific approach in determining the duties, responsibilities, and qualities of a foreman.

As you know, the foreman's role in the management of a printing enterprise has altered from his previous position. His functions today are primarily those of direction, training, and corrective action.

Knows Workers and Production

Printing management, like the management of every other free American enterprise, must depend upon the foreman for a knowledge of the workers and production matters. Therefore, he must be able to correlate the work of his department with advisory staff members and get along with the workers generally.

To accomplish these objectives, a rating of a foreman in a printing shop is essential if he is to recognize the part he plays in management. Obviously, he must be well acquainted with company rules, production methods, and labor-management policies.

In my contact with numerous foremen in the printing industry I have concluded that the average foreman tends to have closer working relationships with the employees than he has with higher management. Often he is much better acquainted with the union side of industrial relations than he is with the management side.

Surveys have well indicated that the foreman in a printing establishment and the workman work and talk together throughout the day and in some instances may spend their social hours together.

Through staff supervisory meetings, lectures and periodicals of management, the foreman develops as part of its team.

By Robley D. Stevens

Strange as it seems, since the early beginning of the defense program of 1942, thousands of foremen have been employed by printing enterprises. Probably due to extenuating circumstances, many have been quickly hired and promoted up the ladder in order to assist printing management with its existing output. In many cases neither the foreman nor printing management have had an opportunity to familiarize one another with each other. Consequently, the status of a foreman and his rating has invariably not been clear.

True, a foreman in a printing plant enjoys a good salary, hours, and working conditions, among other fringe benefits. This all may be entirely satisfactory to the foreman, but what about the outlook of printing management?

Has your printing enterprise rated its foreman to secure the maximum results for the expenditure? While some printing executives have been prompt to back and rate a foreman, in many cases others have failed to do so.

It goes without saying that a competent foreman in any printing firm must possess considerable technical know-how and mechanical ability. In addition, he must be a leader of the workers. But mere titles or symbols do not make a successful foreman in any printing shop. Nor do telephones, desks or private parking spaces.

The point is that your printing management should have a scientific rating system for its foremen. It is vital that the skills and abilities of all foremen be fully

utilized. This burden falls squarely upon printing management. If a foreman is inefficient, full utilization of the workers is impossible from the start.

Good supervisory selection and rating is important, but if it is not supported by printing management itself, it may be substantially nullified. However, giving supervisory training and providing for a rating to those who lack the qualities and abilities to be competent foremen is almost like watering a garden where nothing has been planted.

All printing managements are concerned with costs. Yet, inadequately trained and rated foremen can be costly. But it is not essential to engage outside counsel in this respect, because the personnel executive in almost every printing plant can do the job. In fact, there are a number of good textbooks on the subject at your public library.


Good Foreman Not Rare Bird

A good foreman in a printing plant is not a rare bird. The employees can describe him pretty well. The descriptions may vary from printing plant to printing plant, but whatever the description, printing management realizes that the foreman is a pivotal man to whom it turns very frequently.

It may be justly said that a systematic, purposeful approach to supervisory selection and rating in a printing plant pays off in the long run. In the first place, it uncovers supervisory talent which otherwise might never be discovered or recognized. Even in a small printing shop, persons with good supervisory potentials may be overlooked; in the large printing plants, this risk may be substantially magnified. Consequently, a scientific selection and rating program will spotlight supervisory talent obscured by any of these factors.

In addition, it will help bolster the foreman's morale in two ways. First, since morale is to a great extent dependent upon the quality of the supervision, the fewer incompetents your printing enterprise has, the better the morale will be. More directly, the knowledge that a definite program is in effect relieves the anxiety of workers that they may not get the recognition and promotion they may merit and that others less worthy may get preference.

Moreover, a scientific selection and rating program for foremen in a printing plant speeds up the process of filling vacancies by an advance evaluation of persons who are eligible, so that all the preliminary work is finished and available



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when a selection and rating must be made.

It has been suggested by several printing executives that I provide a so-called "self-rating" and selection chart that might be utilized accordingly. A typical chart is shown below.

In my consulting work with management, I have discovered by experience

that the personal traits, abilities, and background, along with training and work experience, are essential points in selecting and rating a foreman.

Can a rating program help your printing foremen? Should it? Well, that depends upon your management. Try it and see what it can do for you.

USA Printing Company

New Washington, D. C.

Date

Name of foreman

Department employed

Selected and rated by

Title of supervisory job to be filled

Employment period of applicant

1. What have been the relations of the candidate with the workers with whom he has been associated?

(Check one or more for evaluation)

friendly; reserved; bossy; a leader; antagonistic

2. What is the candidate's attitude toward his job?
does minimum work; just enough to get by; works hard; shows initiative; noncoöperative; very coöperative

3. How well does the candidate get along with management?
finds fault; surly; seeks favors; responds well

4. How does the candidate respond to change in duties or working and production conditions?
critical; resists change; no complaints; coöperative

5. Has the candidate supervised other workers?

yes or no

If yes, how would you rate his ability?

shy; nonaggressive; able; good leader; knows how to discipline the workers without causing friction

6. Does the candidate have a good knowledge of his job?
excellent; good; average; needs more instruction

7. What is the candidate's background?
college; high school; special training; other

8. Is the candidate management-conscious?
yes or no; has planning ability; cost conscious; has teaching ability; etc.

9. What are the candidate's personal qualities?
good character; health; nice personality; self-control; ambitious; honest; loyal; etc.

10. Miscellaneous factors

Does the candidate drive the workers? Is he lax in supervision? Knows how to supervise? Helps workers improve their performance, etc.

COMMENTS:

Do Wide Faces Mean Less Use of Sans Serif Faces?

By Sol Malkoff

Can it be that the popularity of wide faces means we are tending to get away from sans serif?

And what is wrong with sans serif? Not a single thing, except that it is being *overused* and *misused*. Check the national magazines or trade journals and see how many ads are dominated in display lines and in the signature by sans serif. Note, too, how many direct mail pieces are loaded down with sans serif.

At the Type and Design Workshop held in St. Louis, Dr. R. Hunter Middleton, type designer for Ludlow Typograph Company, said this: "The sans serifs belong to the agency people and artists—they brought them out."

There are many other reasons for the great use of sans serif. Few type families have the tonal range from light to ultra bold and ultra bold wide as does sans serif (the Monotype Company's 20th Century family has a range from a very thin letter to the ultra bold wide). Bodoni and Cheltenham are about the only other families which give the art director and typographer a variety of weight. It is quick and easy to indicate sans serif on a layout—much less trouble than indicating Bulmer or Caslon.

"The dropping of the serif on a letter is in keeping with modern design" . . . "It is today's letter form, compatible with contemporary art." True enough, but is the art director or typographer of today so sterile and unimaginative in his creativeness that he cannot use anything except sans serif? Must he be so stereotyped, and must he always stick to the line of least resistance?

The present popularity of wide faces is probably a swing away from sans serif, a desire to do something fresher. But note that many of the wide faces are still sans serif, which is of course on the same tried-and-true path we have been traveling.

The fact that a type without a serif is used in an ad or printed piece does not mean that the typography is 1954. What is wrong with a modern looking layout, modern treatment of type, and use of Caslon or Cheltenham? You can do a smart up-to-date job with serif faces. Remember, it is not what you do but how you do it that gives the desired result.

Goudy Thirty Face Drawn in 1932

Goudy Thirty, last of the types designed by the great American type designer, Frederic W. Goudy, and recently introduced by Lanston Monotype Machine Company, is actually No. 111 chronologically in the listing of Goudy types. It was originally drawn in 1942, at which time the decision was made to release it after Goudy's death, which did not occur until 1946.



Automatic etching machine for magnesium plates, developed jointly by Dow Chemical Co. and American Newspaper Publishers Association research department, reduces etching time to about five minutes

Magnesium Etching Process Cuts Engraving Time By 75 Per Cent

★ When the American Newspaper Publishers Association established a research department in 1947, the photoengraving process was one of its first targets. Of the 30 to 45 minutes needed to prepare a halftone engraving, only about five are actually spent in etching metal. The remaining time goes into auxiliary work. If this nonproductive time is multiplied by the number of engravings used daily in magazines and newspapers, the major point that is worrying publishers is apparent. Therein lies the primary reason for the narrowing gap in the race between letterpress and offset lithography.

In the manufacture of engravings, the central problem has always been the reduction of the level of the nonprinting area without affecting the image. In the heyday of the woodcut, a steady chisel and a keen eye were enough. Not so today; metal is used instead of wood. Instead of the chisel, acid is used. The steady eye has been partially replaced by a photochemical apparatus that protects the face of the image from attack by acid, but as etching moves down, the metal under the image is laid open to attack. Only the surface of the image is immune. Unless steps are taken, the image area is entirely undermined before the nonimage area is reduced to the necessary level.

To meet this problem, another step was added to the engraving process. When the acid has penetrated a few thousandths of an inch below the surface, the plate is removed from the acid bath and powdered resin is brushed against the exposed flanks of the image. The plate is then placed in an oven where the powdered resin is fused by heat, thus sealing off the flanks of the image from attack by acid. This process is usually repeated four times before the nonimage area is brought to the necessary depth. This is what the ANPA hoped to eliminate.

The first organized attack against the problem was made in 1948 by the Research Department of the American Newspaper Publishers Association. C. M. Flint, ANPA research director, interested the Dow Chemical Company in his objective and the two joined in friendly competition until 1952 when Dow came up with a partial answer. The ANPA and Dow then consolidated forces on the problem and a final answer was formulated in the ANPA Laboratory in Easton, Pa.

During the ANPA convention, April 21-24, in New York, Mr. Flint announced that the research work has effected a 75 per cent reduction in engraving time. Fully developed, it could mean a sweeping revolution within the printing indus-

try. It could mean an enormous boost for a young industry: phototypesetting. It could open an entirely fresh field to the press manufacturer. It might swell film sales immensely.

The new process turns the job of protection over to the villain himself. The etching bath is treated with three additives which form a shielding deposit on the vulnerable flanks of the image as etching moves downward. No deposit occurs on the floor of the plate and etching proceeds there at the normal rate. No powdering is done and etching time is about five minutes. So far, the system applies only to magnesium. A new etching machine, especially designed for the process, has been developed and is now being produced.

The announcement of the new engraving development will stimulate a fresh wave of interest in phototypesetting. Type matter on a film negative can be converted into an engraving, but in the past it has been faster and cheaper for newspapers to set type on a linecasting machine, assemble the slugs in a form, stereotype the form, and print from the stereotypes. If engravings can be made fast and cheap, it may be possible to set type on film, make multiple engravings and print direct from those.

Printing from an engraving instead of a stereotype is equivalent to moving two steps nearer the original. Also, a full page newspaper engraving on magnesium weighs about 1.6 pounds. The contemporary stereotype weighs about 46 pounds. This weight difference may compel press designers to work overtime.

Application of the process may be slow at first. There are only about five men who fully understand it and field test experience has been limited to two daily newspapers. Only one firm is manufacturing the etching machine. Others will be licensed soon. The Fotosetter, manufactured by the Intertype Corp., is at present the only commercially-proved machine available in quantity.

The Fotosetter is an automatic photographic line composing machine based on the familiar principle of the circulating matrix. It produces justified composition in galley form directly on film or photographic paper in one operation.

A major change in methods for the production of display advertisements in a daily newspaper has taken place with the installation of a Fotosetter at the *St. Petersburg (Fla.) Times*. This is the first installation in a U.S. daily newspaper.

Along similar lines, the *Milwaukee Journal* is conducting an extensive research program in the application of phototypesetting and magnesium engraving to newspaper production. Long recognized as a pioneer in the magnesium engraving field, the *Journal* has also installed a Fotosetter and is exploring the potentialities of high-speed engraving from type on film.

Effective printing salesmanship results from two rules aimed at providing better customer service—that's why

Attention to Customer's Problems Is Mark of the Creative Salesman

Let's call this fellow Jim Barker, so as not to embarrass him in print. He is a paper salesman.

He paid me a visit the other day, principally to unveil to me an idea he had—a new gimmick, you might say, for promoting the sale of office forms, hoping, needless to say, that it would reflect in his own sale of bond papers.

It took him about twenty minutes or so to show me how his idea could be employed to convince retail stores and local businesses that we could set up their forms, keep a running check on their use of them, and always keep them in supply by a checking and inventory method he had figured out.

Admittedly an ingenious idea. But . . .

What he didn't know was that we are a house specializing in multicolor printing and lithography. We have only three single-color presses in the plant. Our volume in office forms is only incidental to our main field of color work and advertising printing.

I heard him out, just because I liked his story and wanted to see how he went about getting it across.

Jim Barker was performing what we call "creative selling."

The fact that he hadn't yet learned what "creative selling" really is kept him from being more successful at it.

We in the printing industry do a lot of talking about this type of selling. By it, we don't mean that a salesman is backed up by a creative director, art department, or copy staff.

We mean that he is engaged in creating new and effective improvements on printing now in use, and more important, new ways of using printing to attain objectives now being attacked through other media if at all.

Jim's idea was a good one. A salesman of form work could undoubtedly use it to get some nice repetitive orders. But Jim took it to the wrong market place when he called on me.

You see, Jim's idea grew from his realization of the annoyance, even hardship, caused both the printer and the printer's customer by the customer's time-honored habit of waiting until his supply was gone before reordering.

Thus he was observing Rule One of good creative selling:

Know the procedures, habits, and problems of the particular industry you are trying to sell to.

By John M. Trytten

Wetzel Brothers, Milwaukee

I know a salesman who has had great success selling catalog inserts to manufacturers of housewares, appliances, etc., for inclusion in catalogs issued by their wholesale distributors.

Fred knows, for example, that an insert must be imprinted with the prices, codes and names of the different distributors using it in their catalog. These differ widely from one another, and the artist's layout must make it easy to incorporate these changes.

He knows that the quantity of each imprint varies widely, and he is adept at planning press-sheet layouts accordingly.

He knows that these inserts ship to various catalog binderies, and that the shipments must be packed, identified, and shipped in a manner convenient to the receiving bindery.

He makes it easy for a manufacturer to deal with his company for catalog inserts. Many times he has educated his customer on the proper method of production and distribution, rather than the other way around.

Where and how do you learn these things?



John M. Trytten is production manager for Wetzel Bros., Milwaukee printers and lithographers, and he previously served that firm as sales representative in Michigan and the Chicago area. He worked in the printing trade while attending the University of Michigan, and then spent some time in the fields of publishing, advertising, and sales management before returning to printing

Through experience, of course. But reading, asking questions and listening will speed up the process, too.

A salesman in Cincinnati found, for example, that he had a number of machine tool makers on his prospect list.

So he used his waiting time in their lobbies to read the magazines inevitably found there, in which his prospects were advertising their wares. He soon had a pretty good idea of the various aspects of the metal-working industry, and how makers of machine tools approached this industry for inquiries and orders.

With this foundation, he asked a lot of questions of the ad managers he talked to. Even though an occasional question was silly, he was surprised to find that he got, more often than not, a full and intelligent answer.

He checked with his own estimator and production people to find out the special problems and unusual requirements his own company had encountered in producing work in this industry in the past.

At about this point, many an alert salesman will begin to generate ideas with profusion. He still must find out, however, whether they apply to actual situations faced by any printing buyer he calls on.

So he puts on his hat and makes a few exploratory calls. Using without ostentatious display his knowledge of his prospect's industry, he can often pry loose a confession of the problems any one company is facing in its advertising or merchandising.

This is really the raw material out of which creative ideas are built. It's Rule Two of selling creatively:

Learn the specific problems of your particular customer.

This is the point where you hang up your hat, put on your thinking cap, and let your thoughts roll around under it. More talk with your sales manager, estimator, production manager may be in order.

You're thumbing through an electrical equipment catalog, perhaps, where the items remain largely the same from year to year. It strikes you that, with a basic revision of the layout, new items added to the line could be worked into full-page forms for loose-leaf inserts, mailing pieces, even trade magazine ads, and a year later be dropped almost intact into the catalog to replace an obsolete page.

By now you know the quantities your customer buys of these items, and you get the estimator in to work out a set of preliminary figures on how the idea will pay off—for your customer and for you.

If your figures prove you right, you've created an idea that will give your customer the fundamentals of a direct-advertising campaign at a low cost unattainable otherwise.

The proof, of course, is in the selling. If your groundwork is properly laid, you get not less than a good hearing or perhaps that best of happy endings, the order!

Public Relations Is Part of Printer's Job

► Successful printers realize that an effective public relations program is an essential factor in gaining and keeping prestige in the community

★ Have you ever seriously thought of the great power wielded by the printed word? Have you considered the magnitude of its power to create and its power to destroy?

Think of its ability to give direction, to store facts in a lasting form, to heal individuals and nations, to record the past for the guidance of the future; and, equally as powerful, its ability to destroy.

Perhaps we feel a different attitude from that of the early printers, who never ceased to wonder at the great power in the combination of paper and ink, who never failed to appreciate the tremendous power that printers have in their control. And, too, perhaps we sometimes fail to remember that the tangibles—paper and ink—by themselves do not constitute the power of print. We must also consider some intangible factors, among which are the attitude of the printer toward the responsibilities of his trade and toward the community in which he works.

Printer Has Three Functions

A person who attempts to specialize in any field will first study its requirements and then look at his own qualifications. If his abilities are not equal to the job, he will generally attempt to improve them. But he must look first at the tools and talents that he already has. The printer, aware of the power of the printed word, should realize that the practice of his trade involves responsibilities to the traditions of that trade, to his customers, and to his community. He should realize, then, that he functions not only as a printer but also as an account executive and, in many ways, as a public relations man.

In each of these functions, we commonly make use not only of the power of the printed word but also of two other attributes that supplement that power. These are truth and reliability, both of which the public has come to accept—as a result of our tradition of a free press—as inherent in the printed word. An excellent example of the need for preserving these three essentials can be seen in the great care exercised by the publishers of our newspapers and magazines, who go to great expense to verify facts and check sources of information.

Power, truth, and reliability, then, are the inheritance of the printers of today—an inheritance that is valuable in itself and that can also be valuable in many daily phases of business, including a public relations program.

Public relations as a term has come to mean many things, and it is frequently misinterpreted. For example, there are

many printers who seem to feel they are fostering good public relations by providing free printed supplies to charities or schools in their areas. There are others, in larger communities, who perform such

work at cost, also under the illusion that they are earning public good will. Analyze these situations carefully, and you will usually find that the real motive behind them is a desire for the good will of a personal friend or an influential person in the community. Only a small percentage of such work, if any, is actually valuable as part of a public relations program.

True, there are areas where printing has played an important part in raising funds for a new gymnasium, library, church, or other community project. But how often have you heard of a printer who started out on his own initiative to use his talents to promote a project that would benefit his community?

Promoting Community Project

Here is one example of the benefits one printer realized when he applied his talents and trade knowledge to a community problem.

This man, who had been a salesman, inherited a printing business in a small town. Coming from a much larger community to take over his new responsibilities as a businessman and printer, he noticed immediately the run-down appearance of several areas of the town, and he was surprised at the apparent indifference of the townspeople to these areas. As he said to his wife, "If we were transients, we would have no right to complain about the town's appearance, and we have no right to complain as residents unless we are willing to do something about the problem. We have a stake in this town now, but what are we doing to improve our investment?"

Next day, he left the house early, taking his camera and a notebook with him. For the next few weeks, whenever he had a few spare moments, he could be seen visiting some of the unsightly spots around the town, taking pictures and making notes.

Then one evening, with his wife as critic, he laid out the work of all those weeks in tangible form. His presentation was simple and easily understood, for it consisted merely of a few practical suggestions grouped in two collections. The first collection consisted of photographs he had taken of four of the community's unsightly spots. These included a vacant lot, next to the freight shed, which was not the responsibility of the railway (although everyone thought it was); an alley behind the Main Street stores which had gradually taken on the appearance of a dumping ground; an unsightly vacant lot which was the only play area for the

Fourth of a Series

By Olive A. Ottaway

Executive Secretary
Toronto Graphic Arts Association

It's a Quiz

By R. Randolph Karch

Answers to these questions have appeared in *THE INLAND PRINTER* and in other sources of information at various times. How retentive is your memory? How many questions can you answer without consulting the answers on page 94?

QUESTIONS

1. What system is becoming more popular as a means of decreasing labor turnover, increasing employee efficiency, and obtaining tax savings?
2. Three-phase motors are best for printing machinery. True or false?
3. To prevent glare in eyes, how would you mount fluorescent lights?
4. Which paper sizing would you want on offset paper—hard or slack?
5. Paper warmed before printing delays ink drying. True or false?
6. What kind of typography now dominates magazine ads?
a. Conventional
b. Moderately modern
c. Pronouncedly modern
7. The college annual field is now dominated by offset. True or false?
8. Soft offset inks are more likely to scum plates than other kinds. True or false?
9. The best relative humidity for comfort is 50 per cent—is this higher or lower than the value for best printing?
10. Does a slightly tinned slug machine mold have less—or more—affinity for metal than one with a mirror surface?

school children; and the ruins of a church, destroyed by fire, at the edge of town.

The printer's second collection consisted of a group of sketches that reproduced the same scenes shown in the photographs, but in very different form. The vacant lot near the railway was transformed into a small park; the freight shed was hidden by an attractive, vine-covered fence; comfortable garden benches bore the words, "This is your beauty spot—relax and enjoy it—Investors Limited." The Main Street alley had been paved for easier traffic movement, and functional refuse containers were provided, each bearing the words, "Keep Your City Clean—Investors Limited."

The unsightly vacant lot had been transformed into an inviting playground protected by a fence that carried outdoor advertising on one side and sketches of nursery rhyme characters on the other; one section of the park, surrounded by trees and shrubbery, was designed for the relaxation and amusement of elderly people; and an archway at the entrance to the park carried the invitation: "Recreation for the Young and Not-So-Young—Investors Limited."

The final sketch showed a community museum built on the foundations of the ruined church at the edge of town; adjacent to it was a community hall, and beyond this was a playing field for the town's baseball team; a sign near the museum said, "Your Town Has a Background—Investors Limited."

The printer's wife was impressed by this presentation, but she asked, "What is Investors Limited?"

"Investors Limited," said her husband, "right now consists of just you and me, but it is going to include all the people like us in this town—people who are interested in seeing their community become something better than it is."

Printer Establishes Prestige

With this sort of an approach, and with the power of the printed word behind him, is it any wonder that this printer was able to perform a valuable service for his community? More than that, although it was not his primary intention, he also established himself as a respected member of the business and social life of the community, simply by applying himself to an unselfish type of public relations program.

There are almost limitless ways in which a public relations program can be made to work for the printer today, of course, and the exact approach adopted depends on the imagination and capabilities of the individual as well as on the community in which he lives.

A public relations program need not be limited to community service, and an additional point that printers should keep in mind is that they can provide valuable service by helping customers with their

public relations problems. Specialized knowledge of the ability of printing to sell a new idea, to earn good will, to promote new attitudes, will be welcomed by printing customers who are looking for new ways to improve their public relations, and the printer can benefit not only by increased printing orders but through added customer respect, as well.

In all of its phases, public relations can work for the printer, who by the very nature of his trade can be an expert public relations man to his community and to his customers.

Keep Glycerin in Dispensers

One of the neatest ways to keep glycerin handy at presses, bindery equipment and other places in the print shop where you want your fingers moistened to handle paper better is to put it in the familiar Windex dispensers. A half dozen such dispensers kept at strategic locations in the average shop will eliminate the need for keeping glycerin-soaked rags kicking around gathering dust. The best thing is to construct simple wooden holders for the Windex bottles, to prevent them from getting knocked on the floor and broken.

Give Your Customers These Reasons For Commercial vs. Government Envelopes

The United States Envelope Company has issued a mailing piece which outlines nine positive reasons why commercially-printed envelopes are a better buy than government printed envelopes. The piece is a part of the company's campaign to get the government out of the envelope printing business so that it can be returned to the commercial printing industry. Here are the nine reasons:

1. **INDIVIDUALITY:** Yes, your own design, type, trade mark, color artwork or any other device desired. Extra advertising value. Remember the envelope is seen by more people than see the enclosure. Government stamped envelopes have no individuality. Same type face, same black ink, same setup is used on all Government envelopes. Law prohibits any advertising matter or special device of any kind.

2. **FLEXIBILITY IN STYLE?** Absolutely! Almost limitless number of types, styles and colors are available . . . and in any quantity you need. Government stamped envelopes are offered in three sizes, standard or window; and in one size window only—all white. Only one type style.

3. **OVERWEIGHT MAIL?** OK. The correct postage is applied when the piece is mailed whether you hand stamp your mail or use a metering machine. Government stamped envelopes: Extra postage must be attached when mail is overweight, so the use of adhesive stamps is not eliminated. Necessary to have both—Government stamped envelopes and stamps.

4. **SPOILAGE?** Practically eliminated. You cut down the cost of spoilage to almost nothing. To err is human, but the mistake is not so costly when the stamp is not affixed. Government stamped envelopes: Costly. Every typing error probably means loss of the stamp. True, spoiled envelopes are redeemable, but this involves red tape. And will the typist admit errors and turn them over to a superior for redemption?

5. **MISUSE AND THEFT?** Little danger. Suppose employees do send personal letters in company envelopes now and then? . . . the loss is small. There is no inducement to take any quantity of envelopes because they have no Post Office value. Government stamped envelopes: Plenty! Each envelope, already stamped, is negotiable like cash. Such losses should be considered as an additional charge against the cost of these envelopes.

6. **STORAGE PROBLEMS?** No, because special storage vault is not necessary, as these envelopes are not subject to theft. Government stamped envelopes: Yes—they should be stored under lock and key because they are negotiable as cash. Take up valuable storage space that could be used for company records.

7. **QUANTITY DISCOUNTS?** Yes, buy larger quantities and save. Printers are in a position to compete against Government stamped envelopes even in small quantity brackets. Government stamped envelopes: No. Whether government envelopes are bought printed or plain, the cost for each envelope is the same—in lots of 500 or 5,000 or 500,000. Printed envelopes are sold only in quantities of 500 or multiples thereof.

8. **DELIVERY?** You can name it. Local suppliers can give special service when necessary. Government stamped envelopes: Delivery is notoriously slow. Customers have been known to wait several months in some instances.

9. **COST?** You can decide. You can choose envelopes at a cost that will fit your own individual budget. Enjoy discounts in quantity lots. Government stamped envelopes: No advantage in quantity lots. Take it or leave it. And the recent price boost (September 14, 1953) has made government envelopes an even less attractive buy. Prices have gone from 44 cents per thousand for printing to \$2 per thousand.

SCOPE



rich man, poor man, beggar man, thief...



Cover of *Scope*, Upjohn Company's pharmaceutical quarterly, was one of the top winners in the AIGA Printing for Commerce competition. The piece was letterpress printed by the J. W. Clement Co. Design and art work by Will Burtin. Ciba Pharmaceutical Products 9x9-inch folder was produced by offset at Colorpress, Inc., New York. Typographic design and layout are by J. K. Fogelman; artwork by Jerome Snyder. Composition was done by Empire State Craftsmen. Spread from 8x6-inch booklet presenting Steuben crystal has composition by Spiral Press and Charles D. O'Brien of New York. Presswork by Spiral Press; Strathmore embossed cover by Fischer-Partlow



Artist Joseph Low designed the Corning Museum of Glass announcement for letterpress reproduction in black and delicate lavender and yellow. Composition was by Spiral Press, the printer, and engravings were by Beck Engraving Co. Four-color letterpress Christmas cards were produced on special Curtis stock for the Metropolitan Museum of Art, New York. Woodcuts were reproduced from religious volumes originally produced in 1467 and 1484 in Italy and Germany. Columbia record album cover, a glossy white litho stock, has Roy Kuhlman's artwork in purple and black. Composition was by Ben Simon, Inc., and letterpress printing by Walker-Rackcliff Co.

AIGA Chooses Winners in 12th Printing for Commerce Exhibition

The Twelfth Design and Printing for Commerce Exhibition sponsored by the American Institute of Graphic Arts spotlights 138 specimens of printing craftsmanship jury-chosen as best integrating design, typography and reproduction. Eligible for merit certificate rating were commercially printed pieces produced in excess of 500 impressions in this country and Canada between Nov. 1, 1952 and Oct. 31, 1953. First showing March 2-12 at AIGA headquarters in New York City revealed a colorful display of exhibits printed by all major processes and serving a wide variety of purposes.

The show has three first-time features. Addition of the word "Design" to its title emphasizes the importance of that phase of printing. The exhibition is for design-

By Hal Allen

Eastern Editor, *The Inland Printer*

ers as well as printers, and its aim, as stressed in the catalog, is to show what can be achieved by successful integration of all components in producing pieces that effectively convey their purpose and content.

Another innovation is a separate section displaying the 50 Advertisements of the Year. Entries were judged for excellence and originality of design and typography, and for the degree to which all elements combined to make an effective advertisement.

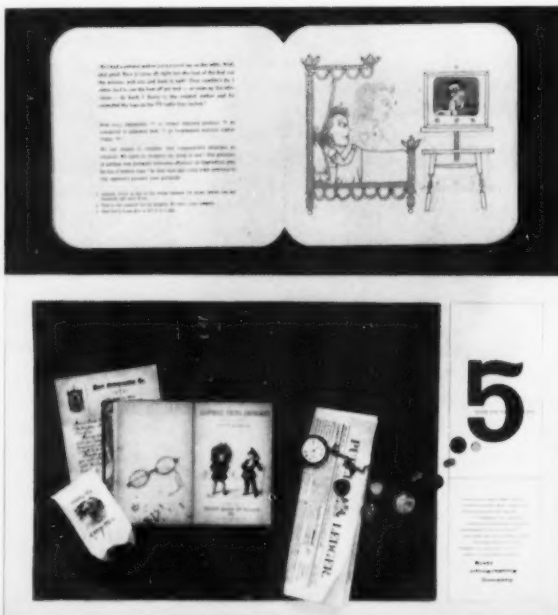
Third new feature is the manner in which the two-section show is set up to

facilitate viewing of the 158 pieces with minimum leg-work and maximum opportunity to examine the entries inside as well as outside. For this, orchids go to Alvin Lustig, who arranged the exhibition. Groups of folding metal screens have thin mesh grills to which the pieces are fastened.

AIGA's Printing for Commerce Clinic show period session gave jurymen an opportunity to point out that lack of integration was a frequent reason for rejecting submitted pieces. They stressed that a printed job reflecting quality craftsmanship requires integration of all elements involved along the way from creative planning to the finished work. As one speaker put it, "everything must happen together" to make certain that the end result will be

Front cover of Strathmore portfolio, designed by Peter Peining, was lithographed in five colors on 130-pound white stock. An inside two-color folder protects loose multicolor letterpress sheets showing adaptations of Peining's design techniques to commercial uses on various Strathmore papers

National Broadcasting Co. promotion brochure (top), designed by Robert Dolobowsky with artwork by Walter Einsel, was printed by offset and silk screen. Promotion folder of Brett Lithographing Corp. was designed by Saul Bass with the illustrations from the Brett collection of early printing



not merely a commercially acceptable job, but one whose out-of-the-rut quality stems from inspiration.

Will Burtin, artist and designer, believed that there was more poor printing in the old days than there is today. But he saw the need for developing the human element of craftsmanship so that it will not be discounted by mechanical efficiency. John Bingham, English industrial designer, said he was much impressed by the quality of printing in this country.

Printing for Commerce jurymen were John Anderson of Lanston Monotype Machine Co.; Joseph Blumenthal of Spiral Press, New York; Marshall B. Davidson of the Metropolitan Museum of Art, New York; Robert Gage of Doyle, Dane, Bernbach, Inc.; Arthur A. Houghton, Jr., of Steuben Glass, Inc.; and Ralph Delahaye Paine, Jr., of *Fortune* magazine. Advertisements were judged by Will Burtin; Charles T. Coiner of N. W. Ayer & Son, Inc.; and Jack Tinker of McCann-Erickson, Inc. Exhibition committee chairman was William Golden of CBS Television. Ariosto Nardozzi designed the catalog and all other printed exhibition material.

Bradley, Tschichold Are Awarded AIGA Medals for Outstanding Work

Will Bradley of Short Hills, N. J., and Jan Tschichold of Switzerland are this year's recipient's of American Institute of Graphic Arts medals for outstanding contributions to the graphic arts. Mr. Bradley received his award at AIGA's annual dinner meeting May 19 in New York. His citation mentioned his contributions to American typographic design; his original printing at the Wayside Press; and his influence on graphic artists over the past 50 years. Mr. Tschichold was honored for his research and experimentation in new typographic forms and for his contributions to book and type design.

Reelected officers of AIGA for the next year include Dr. M. F. Agha, consulting art director, president; R. A. Freiman of Random House, Inc., vice-president; and Leonard B. Schlosser of Schlosser Paper Corp., secretary.

Dallas Printing Firm Beats Deadline on Book Using Letterpress, Offset, and Silk Screen

William S. Henson, Inc., Dallas printing firm, met a challenge recently when it was asked to produce in less than one week a book—the annual report of the First National Bank in Dallas—that encompassed almost every printing process.

The 8½x11-inch book, with 36 pages plus cover, called for single-color, duotone, and four-color process printing by letterpress and offset, precision die-cutting, silk screen printing on acetate, and expert bindery handling of two tip-in pieces. Actual planning, of course, began weeks in advance, but the necessity for including last-minute figures and tabulations meant that final copy preparation was impossible until only two weeks before the stockholders' meeting at which the books were distributed. With careful scheduling, Frank C. Erwin, executive vice-president and production manager, and C. G. Morris, plant superintendent, were able to deliver the finished job from



A preview of the Davis, Delaney blotter series shows the first of the 12 monthly blotters (top center) with accompanying insert on its designer, Lester Beall (top right). Second envelope-blitter-insert combination, designed by Will Burtin, is at bottom. Bradbury Thompson designed the accordion-fold introductory piece announcing the blotters, all of which are to be done by top-flight graphic artists

Top Designers to Produce 12 Blotters for New York Firm

Davis, Delaney, Inc., New York City color printing house, is promoting better printing for better selling by 12 monthly mailings of blotters and matching envelopes reflecting the talents of 12 leading designers.

With the first set, designed by Lester Beall, came an introductory brochure designed by Bradbury Thompson in 2x4-inch format which unfolds, accordion-like, to a 36x4-inch strip, four-color printed on both sides. This preview of the series lists the designers and suggests that recipients preserve the blotters because they will be asked to vote on the designs they like best when the series is completed. Davis, Delaney will present an award to the winning artist.

Each mailing includes a biographical note on the designer of the month. Blotters and envelopes carry no selling message other than company name, address, phone number, and the theme, better printing for better selling, which the series reflects in individualized variations.

For delivering the message the company is relying on the impact of the theme, and on the mailings themselves as proof of the plant's ability to turn out high quality color reproduction.

Following Mr. Beall in the line of designers are Will Burtin, Suren Ermoyan, James Flora, Robert Gage, George Giusti, George Krikorian, Leo Lionni, Joseph Low, Herbert Matter, George Samarjan and Alex Sternweiss.

the Henson plant just 72 hours after the last form had been received.



Robert Carl, vice-president of William S. Henson, Inc., Dallas printing firm, examines annual report produced in one week, employing single- and multi-color letterpress, offset, and silk screen

The most impressive feature of the book is its cover. Lithographed in four colors, the front cover design called for a die-cut rectangular opening, behind which the acetate window — previously silk-screened in two colors — was tipped-in to simulate the appearance of the bank's front doors. A portion of a four-color, full-page illustration is displayed through the acetate panel. On the inside back cover, it was necessary to tip-in an accordion-fold, lithographed folder. The inside covers were printed letterpress in one color.

In addition to a four-color wrap-around form, the inside of the book consisted of four eight-page forms that were run letterpress in three colors and included multicolor line drawings and duotones.

Planning, layout, and copywriting were under the supervision of Clifton Blackman, First National's director of public relations, with the cooperation of Rogers and Smith, the bank's advertising agency.

BOOKS FOR THE PRINTER

The Inland Printer maintains a Book Department and copies of the Book List may be obtained by writing the magazine, 309 W. Jackson Blvd., Chicago 6, Ill. When so noted, books reviewed here may be obtained by sending money order or check with order. Price includes 35¢ handling charge.

Makeready Conference Notes

PROCEEDINGS OF THE SECOND TECHNICAL CONFERENCE ON MAKEREADY AND PREMAKEREADY (Research and Engineering Council of the Graphic Arts Industry, Inc., 719 Fifteenth St., N.W., Washington, D. C. \$6).

The R & E Council's second makeready conference, held in Cincinnati last October, was planned as an opportunity to follow up certain problems that came to light at the first conference in Chicago the previous year. This book is a verbatim report of proceedings at the second meeting. It presents the remarks of the leading speakers on the offset lithography and letterpress programs, as well as comments and questions made from the floor during discussion periods.

Principal subjects range from offset platemaking and makeready on the press to variables in ink and paper and how to solve the makeready problem in the medium-sized shop. A good deal of valuable supplementary information is included in informal exchanges between speakers and members of the audience, and all of the discussions deal with practical problems encountered in day-to-day operations.

Elements of Printing

PRINTING AND THE ALLIED TRADES (third edition), by R. Randolph Karch (The Inland Printer Book Department, \$3.85).

Mr. Karch's basic text on the printing and related graphic arts trades has been completely revised for this new edition, which is designed as a reference work for buyers and users of printing as well as for classroom work by vocational students. In easily understandable language, the book deals with the history of printing and gives detailed information on modern printing and typesetting procedures. For the student, a special workbook section offers suggestions for skill-developing shop projects.

Development of Trademarks

TRADEMARK DESIGN, edited by Egbert Jacobson (Paul Theobald & Co., 5 N. Wabash Ave., Chicago 2. \$8.75).

Seven designers—Herbert Bayer, Will Burtin, H. Creston Doner, Alvin Lustig, Bernard Rudofsky, Paul Rand, and Egbert Jacobson—trace the development of trademark design and show examples of outstanding work being done today, mak-

ing this book a valuable aid to anyone working in graphic arts design. The authors deal with the classification of various trademark types; the development of ideas and forms, and how they may be given new emphasis and variety; and the traditional and developing application of trademarks and tradenames. More than 400 illustrations, many in color, are included in the book.

Early Advertising Art

HANDBOOK OF EARLY AMERICAN ADVERTISING ART, by Clarence P. Hornung (Dover Publications, Inc., 1780 Broadway, New York 19. Two volumes, \$10 each; \$17.50 per set).

This collection of more than 3,500 early advertising cuts and type faces is published in two volumes and provides a wide assortment of illustrations, vignettes, mortised cuts, decorative borders, and alphabets that can be used to impart an old-fashioned flavor to any printed material. Based chiefly on specimen catalogs from such famous old houses as MacKellar, Smiths & Jordan, A. Zeese, James Conner's Sons, Blomgren, and Phelps Dalton, the work is believed to be the largest such collection available. The pictorial volume contains 221 plates, classified by general subject, of material from private and museum sources, while the typographical volume includes 246 full-page plates of type faces, ornaments, initial letters, tail pieces, and panels. Either volume may be bought separately.

Color Manual Withdrawn

The publishers have announced that NEWEST R.O.P. COLOR DEVELOPMENTS AT THE MILWAUKEE JOURNAL, reviewed in the December, 1953, issue of THE INLAND PRINTER, has been withdrawn. A new edition is now in production and will be released later this year, but a publication date has not been set.

New Book List Out

The Inland Printer has just completed a new Book List containing many standard books just published on printing and related material. The list is divided according to subject matter. Send for your copy today.

THE INLAND PRINTER
Book Department
309 W. Jackson Blvd., Chicago 6

Tribute to British Printing

THE PENROSE ANNUAL, 1954, edited by R. B. Fishenden (Farrar, Straus & Young, Inc., 101 Fifth Ave., New York 3. \$8.50).

The 1954 edition of this traditionally fine annual is especially interesting because it includes Coronation year work of the British graphic arts industry. As in past editions, outstanding examples in all phases of graphic arts production are included, and technical articles describe new developments in the printing and allied fields throughout the world. Among subjects dealt with in the technical section are ferromagnetography; xerography; teletypesetting for book work; premakeready; phosphorous-nickel alloys for lithography; and printed electrical circuits.

General articles include one by Beatrice Warde on George Macy of New York and his Limited Editions Club, and "French Typefounders and French Type Design," by Charles Rosner.

Linecasting Touch System

A PRACTICAL TOUCH SYSTEM FOR LINE CASTING MACHINES, by E. B. Harding (The Inland Printer Book Department, \$4.35).

The third edition of this basic manual consists of 12 chapters covering in logical sequence the operation and maintenance of keyboard linecasting machines. Although intended primarily for the beginner, the manual will also be of value to the experienced operator in helping him overcome poor keyboard habits, especially through practice of some of the more advanced lessons. Each chapter is saddle-stitched separately so that it may be placed on the machine copy board during practice. The author is linecasting machine specialist at South Dakota State College, Brookings.

Encyclopaedia of Type Faces

ENCYCLOPAEDIA OF TYPE FACES, by W. Turner Berry and A. F. Johnson (Museum Books, Inc., 48 E. 43rd St., New York 17. \$8.50).

The authors have compiled in this volume a comprehensive register of type faces in contemporary use, drawing upon the whole range of roman alphabets and classifying the examples in sections that are representative of every main type family. The output of both European and American foundries is included. Complete alphabets are shown for most of the faces, and the editors' notes include the name of the foundry and brief historical background information. Distinguishing features of each face are also noted.

Selling Safety Ideas

SHOWMANSHIP IN SAFETY, a book of attention-getting ideas for promoting accident prevention programs, has just been issued by the National Safety Council, 425 N. Michigan Ave., Chicago 11. The price is \$1.25 to Council members, \$2.50 to nonmembers. Illustrated with cartoons, the book tells how to add sparkle to safety meetings and how to sell employees on the necessity for wearing protective equipment. More than 150 ideas for displays, stunts, and awards are included.

THE PROOFROOM

PROOFROOM PROBLEMS
AND METHODS

BY H. D. BUMP

THIS DEPARTMENT WELCOMES PROOFROOM QUERIES AND COMMENT

The Stuff Will Burn

Q.—I'm afraid that I have caught IP in an inconsistency. While wandering through page 53 of your May issue, I encountered the word *inflammable* a couple of times. So I was rather surprised to find, on page 74 of the same issue, the negative form of the word with the *in* missing: *nonflammable*. Should the *in* be in or out?

A.—Some of our best friends work for the National Safety Council. They are slipping. We haven't heard from them yet about this.

The *in* should be out. *Inflammable* sounds too much like *unflammable*, if there be such a word, which we doubt. There should be no doubt as to the propensity of the material to catch fire. We will speak to Mr. Charlie King of the "Offset" department about his figurative playing with matches. We go along with the National Safety Council about "flammable," among other things.

What Are They Good For?

Q.—Here is a query for Mr. Bump: What is the correct purpose and use of brackets? I try to do without them, but my arguments are weak as I am not sure of their correct purpose.

A.—This question traveled all the way from Cape Town, South Africa. It caused us to do some interesting research on the use of brackets. Do you know, for example, that brackets used to be the more frequent choice of publishers for stage directions in plays, but with the increase of Linotype composition the parentheses are being used more because they are more easily set?

From the same source as the foregoing fascinating information: "Brackets are used to enclose comments, explanations, queries, or directions inserted in a quotation by some person other than the original writer. The matter enclosed may be wholly independent of the text, or it may be words supplied to secure complete and understandable sentences. . . . In reprints of early manuscripts brackets are used to enclose passages whose authenticity is doubtful."

The University of Chicago Press *Manual of Style* says that brackets are used to enclose an explanation or note; to indicate an editor's interpolation in a quotation; to rectify a mistake ("such as may appear in editing a book or manuscript"); to supply an omission; for parentheses within parentheses; and for phonetic transcript of a word.

That fairly well takes care of brackets. Personally, we gave up the use of them

years ago. We don't have the mark on our typewriter and the printer always interpreted our careful drawings of brackets as parentheses. Easily discouraged, we swung over to use of the parenthetical rather than bracketed remark.

Production and Matrimony

Q.—Tch! Tch! How you treated poor "All are married and altogether have eight children" which appeared in the April issue.

Please allow a printer to advise: "Married?" "All!" "Produce?" "Eight!"

Tch! Tch!

A.—Okay. You do it your way and we will do it our way. We regard our answer to that April query as holding within it the type of wisdom for which Solomon became famous.

Double Questions

Q.—The question arises in our office as to how to punctuate a quoted question within a question. For example: Was it Job who asked, "If a man die, shall he live again?" To us, the question mark seems overworked — but we just wondered what the rulebook says.

A.—We will dust off our favorite example from the University of Chicago Press *Manual of Style* to answer your question: Who knows "what is what"?

Another reference says to retain the stronger mark, while admitting that it is often difficult to say which is the stronger mark. One example from this book: Will it invite that all-important question, "Where did you buy it"?

We would say, after due consideration of the foregoing, that your sentence should be: Was it Job who asked, "If a man die, shall he live again?" The stronger question seems to be if Job asked the question—not the question Job (?) asked.



Stamp commemorating the 100th anniversary of Ottmar Mergenthaler's birth was given first-day sales at a postal bureau in Hachtel, Germany

That She Does

Q.—Why was *will* changed to *would* on this copy that came to our proofroom? "A larger supply than importing countries will/would be able to buy . . . These supplies will/would continue to be sold at prices which will/would enable . . ."

A.—*Would* takes the place of *will* in indirect discourse. He hoped it would happen. I hope that it will happen. She remarked that you would make a good husband. I remarked that you will.

Strictly on the Level

Q.—We have a writer who uses the word *levelness* not once but dozens of times in his manuscript. Now, I can't find no sech woid in Webster's. Do you know what Daniel did with it—or was it Noah?

Seriously though, in your opinion should the word be *levelness*, *levelness*, or *level-ness*?

Whatever it is, it sure must be *level*!

A.—Someone must have removed a page from your Noah. *Levelness*, a noun, is in all the dictionaries we have on hand, Webster included. Most of the other forms of the word *level* can handle that *ll*, but not *levelness*. The word gets dusty in our vocabulary, but it should be handy in print shop talk.

What to Do About It?

Q.—Your favorite reading matter, the Chicago *Manual of Style*, has let me down. Our editor insists that, in mentioning newspapers, the name of the city as well as the paper's name should be italicized. This seems logical enough when the paper includes the city as part of its official name (the *Chicago Daily Tribune*) but not when the masthead carries only the paper's name, in which case I'd make it "the Champaign News-Gazette." The editor said he'd go along with this if I could prove in each case that the city was not part of the official name of the paper. I can't, of course. And the *Manual* gives only one lonesome example (all italics) without going into details. Has anyone made any rules about this?

A.—We have a fine rule for you: The official title should be italicized. Your editor is right. Editors sometimes are, except on Monday mornings and Friday afternoons.

We can see that your problem is not knowing the official title of every newspaper you might mention. It is our private policy to italicize only the name of the paper, and not its town, when faced with such a dilemma.

Scanning the Scene

Through the Eyes of



"JL"

Portland Printers Are Alert

I would be an odd individual if I were not excited and happy over an honor recently accorded me. What I never dreamed would ever happen to me has occurred. A book has been dedicated to me, and to make my joy complete the book is about great printers of the past who contributed mightily to the development of the greatest of all crafts, in which I am proud to have been a worker since the age of thirteen. To read "Dedicated to J. L. Frazier, Printer, Editor, Author and Humanist, and Friend of Printers Everywhere," starts a glow that I am not ashamed to confess I love.

That is not the important thing about this book—to others than myself. What's really important is the fact that it represents a highly laudable cooperative effort by members of the Portland Club of Printing House Craftsmen and of the Oregon Printing Industry, working like a team to bring about a greater appreciation of the greatest industry and "the art preservative of all arts" without which no other development in human accomplishments is possible.

This attractive and beautifully-bound volume is entitled "Early Master Printers." In it, following the foreword and a chapter entitled "The Invention of Printing," there is, on each left-hand page, a capsule biography and record of achievements of a world-famous printer; on the right-hand page, a full-page etching-like portrait. Incidentally, and to get THE INLAND PRINTER properly into the picture, the portraits are reproductions of a series of frontispieces published in the 1920s. Properly enough, because he is the patron saint of American printers, Benjamin Franklin is the first of the great ones covered, although chronology is disregarded in doing so. Biographies and portraits of Caxton, Bodoni, Caslon, Isaiah Thomas and others follow.

The colophon relates that the book was "published as a keepsake for friends and well-wishers upon the occasion of Printing Week, January 17-23, 1954." Since I am honored by the dedication, I want to honor those who put their heads and hands together so ably and so wholeheartedly in accomplishing what amounts to an inspirational achievement.

They are, as named in the colophon, "Paul Giesey, layout and typography; Abbott, Kerns & Bell Company, composition; Daily Journal of Commerce, printer of the cover; Agency Lithograph Company, offset plates for text and illustrations; Bushong & Company, presswork; Blake-Moffit & Towne; Carter, Rice &

Company, and Zellerbach Paper Company, paper; Metropolitan Printing Company, binding; Sinclair & Valentine Company, ink. Edited by John Standish."

Printing Week will be observed again in 1955. Great things have been done in a number of cities besides Portland. It is expected that, come Printing Week next year, even greater things will be done in those cities, and it is hoped proper observance will be made in those cities where nothing has so far been done.

Aside from those idealistic and inspirational values which have practical benefits for the industry, there are advantages setting forth the leadership of our industry in the march of progress. Its power and importance should be even more widely recognized. In addition, the craftsmen of tomorrow are the school children of today, and to the extent the industry builds its prestige, and features its potential in interest and income, the greater the number of better-class young people influenced to enter it will be.

We're Still Very Young

I enjoy and benefit from correspondence with a number of printers across the oceans, East and West. Some of these, notably those of Australia and the British Isles, have honored me with visits when

they've been in America. I rather suspect they are of the more progressive and solid group, else they would not be writing and coming here to scout machinery and methods. This is not to imply that we here couldn't get ideas there. For one thing, my observation is that our cousins are more careful and circumspect.

Mr. W. Keeshan, of William Lewis (Printers) Limited, Cardiff, Wales, is among the correspondents I have in mind. He sends me interesting things, most recent being a photo-offset facsimile copy of a catalog his company produced for a manufacturer of wire rope in 1891. The occasion was the fiftieth anniversary of that customer, George Elliot & Company. That's a long time to hold a customer, which is one of the inspiring reasons for writing these lines.

I am reproducing a page from the catalog to demonstrate the tremendous progress made in type design and typography in little more than fifty years.

Mr. Keeshan tells me the wire rope manufacturer is not the firm William Lewis (Printers) Limited has served longest, but states (what is more interesting) that no customer in the first year (1761) of his company's existence remains on the books.

Since the Lewis firm will celebrate its 200th anniversary in just seven years, obviously its customers include many old firms, offering a variety of anniversary printing. The facsimile catalog is an idea which can well be adapted by sales-minded printers in this younger land.

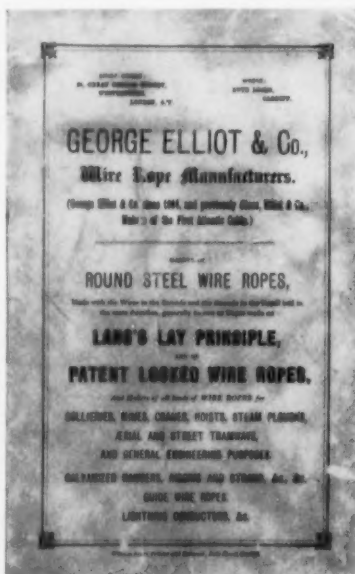
Like an increasing number of printers in this country, Mr. Keeshan's firm operates both offset and letterpress equipment. Sending samples of work, he writes, "If you will examine the various characters closely it will be clear that the offset specimens are cleaner than the letterpress pattern, and I think it can be claimed that the offset reproduction is as good as first-quality letterpress printing produced from new type."

"Finally," he writes, "offset is booming. It is showing a far greater increase in production capacity than conventional flat-bed letterpress machines of equivalent sheet size."

It is especially interesting to note in this connection that William Lewis (Printers) Limited is one of two or three printers who have been cooperating on Monophoto, a method of photocomposition planned to provide the same product as our Fotosetter. "Most of the printers in this country," he says, "seem to regard phototypesetting as a horror akin to the H-bomb, but I am quite certain that during the next few years it will be a *must* for all progressive litho printers."

At the time of writing, Mr. Keeshan said the printing industry in Wales was enjoying boom times, that the only fly in the ointment is that the company's labor force remains constant at 109 productive employees which can not be increased to care for more business because it is impossible for the company to obtain additional skilled workers.

J. L. Frazier



There has been tremendous progress in type design and typography since 1891 when this catalog was done by Wm. Lewis, Ltd., Welsh printers

start a new gold rush for your product

Use M-J
Old Tavern
Metallic Papers
for packaging
and printing



M-J Fine Papers
Warehose Mirror Finish
M-J Postcard and Cover
M-J Supercovers
Guaranteed Flat
Gummed Papers
Relyon Reproduction Paper
Ware Heat Seal



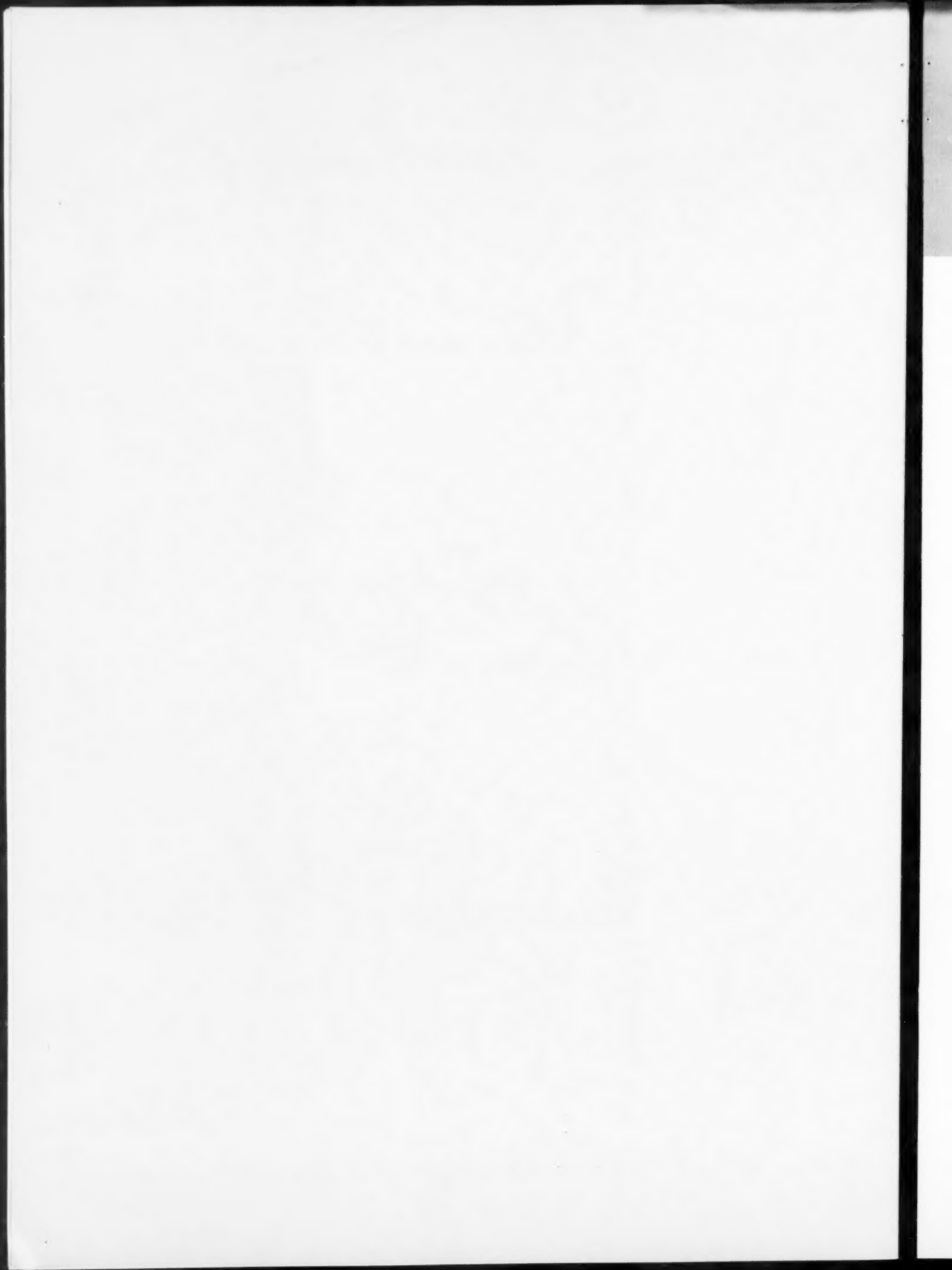
What impels people to cross continents, wander dry, dusty deserts, or climb forbidding mountain slopes? The glitter of gold . . . the sparkle of silver.

This same emotion can lure a woman to a perfume counter or make a busy executive look at a direct mail piece.

When you want to attract people to your package or printed piece, use an M-J Fine Paper like Old Tavern Gold or Platinum. It's stocked in both label and gummed weights, sizes 20 x 26, and also in 10 pt. cover.

McLaurin-Jones Fine Papers

McLAURIN-JONES COMPANY • HEADQUARTERS: BROOKFIELD, MASS.
MILLS: BROOKFIELD & WARE, MASS. • GRAND RAPIDS, MICH. • HOMER, LA.
OFFICES: NEW YORK • CHICAGO • LOS ANGELES • CINCINNATI



Running Presensitized and Other Ungrained Plates

A technical expert who is employed by one of the suppliers furnishing multimetal plates to the industry has told of numerous occasions when he found that inability on the part of the pressmen to run his plates was caused chiefly by failure to make press adjustments carefully.

In fact, on one occasion a job was running perfectly with a multimetal plate, and an attempt was made to put another job made on the same kind of plate onto an adjacent press. After several unsuccessful attempts to get the job going on the second press, it was decided to switch the jobs around.

The job which would not work on the second press worked fine on the press which had been running all right; but the job which had been printing perfectly would not print when changed to the second press. It was not until the second press had been checked over completely that it was possible for multimetal plates to be used on it.

Not only has this been the experience of those who have used bimetal and trimetal plates, but similar troubles have been encountered in the use of grainless zinc and aluminum. Sometimes the trouble has been blamed on some older pressman's belief that such plates could not run, and hence he did not attempt to make them run. But such statements are hardly fair, since the accuracy with which some settings must be made are much greater than these pressmen have been required to make in any of their experience, and they are not able to realize why such accuracy is necessary.

It appears that what is true of the two types of plates mentioned above is also true of the various types of precoated or presensitized plates. In the Lithographic Technical Foundation's latest issue of *Research Progress* (No. 30), there is a very complete discussion on "How to Run Presensitized and Other Ungrained Plates." After a short discussion of the methods of making press plates from presensitized plates, the article states that when a pressman switches from a grained zinc or aluminum plate to a grainless one, he must readjust his press to get the best results. The grain of the plate appears to affect almost all of the basic press adjustments. In fact, LTF goes so far as to state that from its findings even the slight differences in "roughness" between different brands of presensitized plates affect the latitude of the press settings.

The grain of the plate appears to act as a "reservoir" for the fountain solution,

and it may carry even more water than is required to keep a well desensitized plate clean. This means that the pressman is required to carry more ink than should be necessary in order to overcome the weakening influence of the excess water. Thus a grainless plate must be run with a minimum of ink and water, and it is impossible to compensate for excess ink by adding more water. As in all lithography, the densest prints occur when a plate is just on the verge of filling in. The setting is not "critical" in the sense that it must be constantly adjusted throughout the run, but it should be done accurately.

Adjustments between rollers, dampeners, and cylinder pressures should also be adjusted more accurately for smooth plates. Whereas bands $\frac{1}{4}$ - to $\frac{5}{16}$ -inch wide are perfectly satisfactory indications that form rollers are set properly, these rollers should only print bands $\frac{1}{8}$ - to $\frac{3}{16}$ -inch wide when dropped on a grainless plate. Dampener rollers, too, should be set with less pressure. Likewise, instead of three to four thousandths squeeze between the plate and blanket, not more than two thousandths is required. LTF tests indicate that the life of a properly-made presensitized plate is directly proportional to the pressure between the plate and the blanket. With pressures of .005-inch, only 4,000 to 5,000 sheets could be printed

from a plate. When the squeeze was reduced to .004-inch, the plate printed 15,000 good sheets. Further reduction in pressure to .003-inch made possible the production of about 30,000 good sheets; and with the recommended .002-inch, between 40,000 and 50,000 impressions were run. Of course, there are other factors which shorten the life of the plate, but under test conditions these are not taken into account.

Back cylinder pressure is not affected since it depends on the smoothness of the blanket and the stock. Naturally, a smooth blanket and a smooth stock will require the least amount of pressure and print the sharpest impressions. For work with smooth plates, smooth hard blankets are recommended.

The lead article in this LTF publication concerns itself with "green" paper. After explaining how cellulose fibers pick up and lose moisture, and how moisture conditions on an offset lithographic blanket affect the dimensional stability and moisture content of the sheet, the conclusion is drawn that as far as register problems are concerned, "there is no such thing as 'green' paper." It is the in-balance condition of the paper rather than its age that controls its ability to pick up or lose moisture. However, age does affect paper strength and the ability of coating to adhere or flake off, and in this sense there is such a thing as green paper.

Dilts Gets Pacemaker Line

The Dilts Machine Works division of Black-Clawson Co. has acquired patent rights to the Pacemaker line of printing presses and associated equipment, and will manufacture the various machines at Fulton, N.Y., as an expansion of its line of converting and printing machinery. The Pacemaker line includes the world's largest offset press from the standpoint of sheet size—the web-fed Model 585, which has a plate cylinder size of 50x93 $\frac{1}{4}$ inches.

Monotype-Huebner Ties Renewed

The Lanston Monotype Machine Co., Philadelphia, and William C. Huebner have renewed their 25-year association for designing, producing, and selling cameras, plate coaters, and other photomechanical products under the Monotype-Huebner trademark. Robert F. Nelson, Lanston president, and Mr. Huebner indicated that engineering and manufacturing developments are under way to improve the line.



Officials checking a winning entry in the fourth Lithographic Awards Competition include Ralph Cole of Consolidated Lithographing Corp., chairman of the litho promotion committee; W. Floyd Maxwell, LNA executive secretary; Paul R. Lang, Ketterlinus Lithographing Co., awards committee

OFFSET...

QUESTIONS AND ANSWERS

Charles F. King will answer questions on offset. Write in care of The Inland Printer

Carry More Ink for Coverage

Q.—I am enclosing samples of a letterhead printed offset on a Multilith. As you can see, I got a very poor print, especially in the bold face name which I encircled. I have had similar results on other occasions and cannot figure what is wrong. The ink used on the letterhead is the same as that used on the pamphlet enclosed. While running the letterhead, I ran some regular offset stock through the press and got the same horrible result on it. I would be very much indebted to you if you could help me with this problem and indicate how I might go about solving it.

I have seen a number of other offset prints which have a similar appearance and I figured it was due to the thin film of ink compared to letterpress. I have tried thinning the ink so that I could carry a heavier film but to no avail. I have had no formal training as an offset pressman and therefore I am in no position to know when I am doing the right thing. Is it possible to get a better print?

A.—From your address you appear to operate a printing concern and perhaps you are a letterpress printer who has "gone offset." If this is the case, and you had come up with a print such as shown on the letterhead you sent me, you would have made two adjustments. First, you would have attempted to carry more ink, and then you would have brought up the printing pressure. These are the two means of increasing the amount of ink which can be transferred by the letterpress method, and it is obvious that there is not enough ink being transferred on this job even to cover the fibers in the paper. In lithography, of course, there is a third factor—water. Water not only keeps the nonprinting areas free of ink, but it also reduces the tack or transferring ability of an ink. Too much ink requires too much water to keep the plate clean, which in turn calls for more ink and still more water. Thus the inexperienced pressman fights a never-ending battle. Apparently this is what you have been doing. There is no reason why you cannot carry at least twice as much ink with no trouble from scumming. For blackest blacks run a minimum of water and a maximum of ink.

Run Black Down First

Q.—The enclosed sheet was lithographed on a new two-color Harris 35x45 press. We tried to run two colors at a time on this job but were not satisfied with the result and the sheet enclosed was run one color at a time. Do you think that we should have been able to run both colors

at one time with good results? The pink color lays on the sheet badly; it does not seem to cover properly. What is the reason for this?

A.—Yes, you could have run this job as well or even better by wet printing than you did running the colors dry. To do this, however, you would have to run the black first down and the pink would have to be as completely transparent as possible. Thus by printing the black down first on the blank stock a very sharp impression can be obtained. A second-down pink should be softer than the pink you ran on the job and perhaps would lay smoother. Another way to help a light color (such as that pink) lay smooth is to select plates with very smooth grains for such colors.

I know that it is unorthodox to suggest running a dark color first down, but it is done every day in the week in some of the best shops in the country, and the results are far superior in cases like this one.

Sources of Bimetal Plates

Q.—Will you kindly advise us whether you know of any company which controls, processes and sells bimetallic or trimetallic plates, the principle of which is: "Copper is ink-receiving and water-refusing, and chromium is water-receiving. This result is obtained by having a plate made

from a basic metal covered with a layer of copper and after having etched the picture, by joining to it a layer of chromium on the non-printing areas."

A.—The above quotation appears to be a literal translation of the description of methods employed in making multi-metal plates for lithography. There are a number of such processes in operation in this country which employ copper for the ink-receptive or image area of the plate and chromium or stainless steel for the water-wet or nonprinting areas. Printing Developments, Inc., the Fred'k H. Levey Co., and the International Printing Ink division of Interchemical Corp., all of which have offices in New York, are in a position to supply bimetal or trimetal plates.

Time Uses Lithure Offset Plate to Reproduce Maps

A four-page insert of six- and eight-color maps appearing in the May 17 issue of *Time*, marked the first use by the weekly newsmagazine of the Lithure offset printing plate developed by Time Inc.'s Springdale, Conn. research laboratory.

Time Production Manager Bert Chapman said that the insert, depicting the colonial empires of the world, is especially unusual in respect to the number of colors used. In addition to yellow, red, blue and black, which are normal in commercial color printing, brown, blue-green, green and gray appear in *Time's* map insert, printed with the use of the new bimetallic plate.

Another noteworthy feature, Chapman said, is the amount of intricate, minute detail, such as a great number of relatively tiny islands, represented on these maps, detail which is sometimes lost in letterpress printing. This detail was made possible through the use of a 200-line screen; the normal multicolor screen in letterpress printing is 110 to 133 lines.

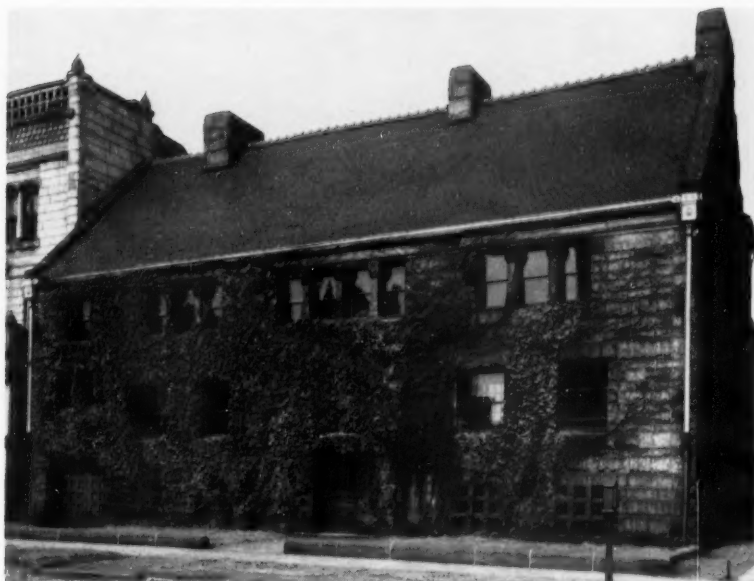
The Lithure plate, which has an intaglio copper image surfaced with chromium, has been used to give as many as 14 million impressions. It can take half-tone impressions made with an unusually fine screen, as many as 300 lines to the inch instead of the 150 possible with conventional offset plates.

Cross Rule Form and Negative Ruler

For lithographic and offset work rules, cross rule forms horizontally or vertically, either with ink or paper for contact printing, or 50 per cent larger for reduction by camera, or by the use of a diamond pen rule direct on negative or glass. They may also be used for precision register and line-up work, direct on negative or printing plate, and for retouching or opaquing, positioning, masking or stick-up. Ruling is done without changing position of the copy. Spacings between lines are either in fractions of inches or by points, from graduating rules on the four top sides of the drawing frame. Table top has double glass surface, 26x31 inches, which can be turned from horizontal to 45 degrees.



Rogers, Kellogg, Stillson, Inc., New York printers, ordered special 52x76-inch sheets to print sales promotion pieces for St. Regis Paper Co. Eleven brochures per sheet were run in four-color offset. Sheets are checked by George King, pressman; William H. Walling, board chairman of Rogers, Kellogg, Stillson; and C. R. Mahaney and K. D. Lozier, St. Regis vice-presidents who had charge of the company's promotion project



LTF Research Laboratories were moved from University of Cincinnati in 1945 to present Chicago site

Lithographic Technical Foundation Lab Is Headquarters for Offset Research Program

The Lithographic Technical Foundation research laboratories, located in Chicago and associated with Illinois Institute of Technology, are engaged in a continuous effort to perfect the lithographic printing process.

Maintained by gifts and subscriptions from lithographing printing firms throughout the United States and 30 other countries, the laboratories are the world's headquarters for lithographic knowledge. The foundation's library is the most complete in existence on the subject of lithography and lithographic research.

A staff of 20 chemists, physicists, engineers and other specialists is kept busy at the laboratories housed in Illinois Tech's Glessner House at 1800 Prairie Avenue.

The foundation was established in 1924 to provide an educational and research service for lithographic printers.

Administrative headquarters and the educational department are at 131 E. 39th Street, New York City. Originally affiliated with the University of Cincinnati, the research department's move to Prairie Avenue was made in 1945.

The scope of research carried on by the foundation is broad. It consists of a number of studies of the chemical reactions and mechanics involved in the different phases of the process, including process photography, platemaking, printing, and the relationship of ink and paper.

Members of the foundation receive current publications as issued; discounts on publications; the right to use all LTF processes, methods, and formulas, and a free technical consultation service.

Foundation spokesmen claim that a large percentage of presently-used techniques in lithographic platemaking originated in LTF's research laboratories.

Wade E. Griswold is executive director of the foundation. Michael H. Bruno

heads the operations in Chicago as research manager.

Chicago Engraver Opens New Offset Reproduction Plant

Jahn & Ollier Engraving Co., Chicago, one of the country's largest producers of letterpress plates, staged an open house May 20 and 21 to introduce its newly-enlarged offset reproduction department.

Although it entered the offset field only two years ago, activities of the offset reproduction department expanded so that it was necessary to provide 10,000 square feet of space for the department's new quarters. The company has specialized in four-color offset reproduction work.

A great part of the equipment in the new plant was especially designed for

Jahn & Ollier, including film processing equipment, dot-etch artists' work tables, and power proof press equipment.

LNA Prize Winners on Display In Washington Commerce Building

Prize-winning entries in Lithographers National Association's Fourth Lithographic Awards Competition are being displayed June 14-25 in Washington, D. C., under first-time sponsorship of the Forestry Division of the Department of Commerce with lithographers in the nation's capital, Baltimore and vicinity.

Location of the exhibition is the lobby of the Department of Commerce building, where government printing employees, advertising personnel, lithographers and Washington visitors can see 252 examples of the best offset lithography produced last year. The top selections from 1,600 entries in 44 classifications were shown to the more than 400 delegates at LNA's 49th annual convention June 7-9 at White Sulphur Springs.

Philadelphia Printers to Build

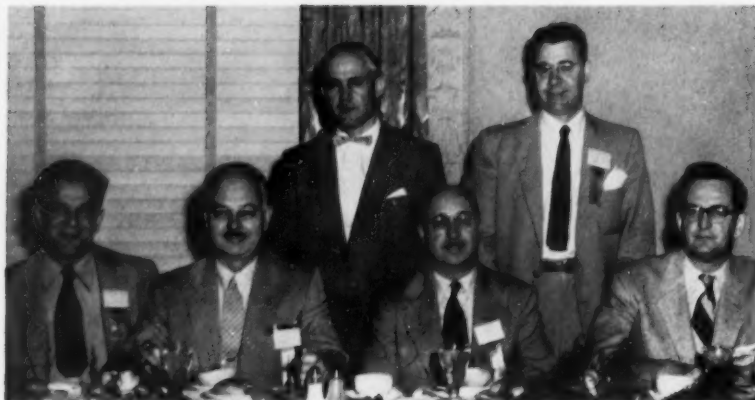
Williams & Marcus Co., Inc., 62-year-old Philadelphia letterpress, offset, silk screen house and manufacturer of business forms, plans to move plant and offices later this year to Primos in the Quaker City's suburbs, where a modern building will be constructed on an eight-acre site. Building plans call for all-on-one for production. Current operations are conducted in a five-story and basement building. John S. Williams, whose father, a co-founder of the company, died in 1908, joined the business in 1920 and has served as its president since 1943.

Long-Time Lithographer Dies

Gen. William Ottmann, board chairman of the United States Printing & Lithograph Co. since 1939, died April 20 in New York. He began his career in the lithographic field 57 years ago and became a leader in military as well as graphic arts affairs. General Ottmann was a director of Lithographic Technical Foundation for many years and served both as the vice-president and the president of that organization.

Enlarged offset platemaking department of Jahn & Ollier, Chicago engraving firm, includes equipment especially designed for dot-etch artists. Customers saw new department at open house May 20-21





Retiring president Andrew Balika (seated, left) of Copifler Lithograph Co. presided at ninth annual convention of the National Association of Litho Clubs. New officers (seated) are Jack Blades, Acacia Mutual Life Insurance Co., president; Sol D'Alessandro of Horn & Norris Co., treasurer; Walter Blattenberger of Western Printing & Lithographing Co., second vice-president; (standing) W. O. Morgan of Graphic Arts Monthly, first vice-president; and F. H. Mortimer, GPO typographer, executive secretary

Litho Clubs Association Meets in New York

The National Association of Litho Clubs staged in New York City's Hotel Biltmore May 6-8 an annual convention with business sessions and discussions of technical topics that attracted delegates representing all but one of the 21 local clubs now active.

Highlights included a talk by Norton B. Jackson, executive director of the Point-of-Purchase Advertising Institute. He defined such advertising as entering merchandising plans after all other media have been used, and bridging the gap between those appeals and the consumer at the final stage of selling. Such "I'm it, buy me" advertising, he said, is built around lithography, which will always play an important role in merchandising products where sales are made.

"Leading lithographers today are point-of-sale advertising specialists," said Mr. Jackson. "Few advertising agencies are equipped to do a complete point-of-purchase job. Lithographers must be the special contact to deal with the valuable point-of-sale audience. They know that their business is no longer merely selling paper, cardboard, and indiscriminate displays. They are taking their positions as specialists in creating, manufacturing and in some cases installing point-of-purchase advertising. They still apply the fine art of their work, but they measure results in dollars and cents sales of merchandise for which they create advertising at the point-of-purchase in retail stores."

Jack Blades, Acacia Mutual Life Insurance Co., Washington, D.C., was named president to succeed Andrew Balika, Copifler Lithograph Co., Cleveland. New first vice-president is William O. Morgan, offset editor of *Graphic Arts Monthly*, former second vice-president, a position now held by Walter Blattenberger, Western Printing & Lithographing Co., St. Louis. Chosen to succeed Mr. Blattenberger as treasurer was former executive secretary Sol D'Alessandro, Horn & Norris Co., Cleveland. Frank H. Mortimer, Government Printing Office head typographer and president of the Washington, D.C., club, was elected executive secretary.

William H. Falconer, Eastman Kodak Co., moderated a round table discussion of lithography and its problems. Serving on the panel were 22 experts sparking audience participation in discussions of camera work, color correction, stripping and layout, platemaking, copy preparation, presses, press troubles, rollers, blankets, paper, development and research, education in lithography, ink, and quality control.

Social affairs included luncheons, the annual banquet, off-the-agenda entertainment for the ladies, and a cocktail party staged by the New York Club, which hosted the delegates throughout the convention. William J. Stevens, Miehle Printing Press & Mfg. Co., was chairman of the local committee, and club president Angelo Pustorino, Daniel Murphy & Co., Inc., headed the reception group. Next year's convention is set for Milwaukee.

Pittsburgh Printer Expands

Pittsburgh's oldest commercial printer, William G. Johnston Co., recently announced plans to construct a new building adjoining its present site on the city's north side. According to Robert R. Caffee, company president, the new building will provide 40 per cent more space for the firm's present work in letterpress and offset printing and its school and election supplies departments. Cost of the addition, which is due for completion this month, will be \$225,000.



LNA convention speakers included J. L. Landenberger, LTF president; E. F. Bowden, LNA finance chairman; J. G. Strowbridge, LNA industry relations chairman; M. C. Faught, finance management expert

Lithographers Association Hears Management Advice

Keys to more successful lithographic management was the theme of Lithographers National Association's 49th annual convention June 7-9 in White Sulphur Springs, W. Va. First-day agenda called for an address by LNA president W. H. Walters, United States Printing & Lithograph Co.; executive director W. Floyd Maxwell's report on a survey of lithographic profits; and a talk by Millard C. Faught, Faught Co., Inc., New York, on current factors in financial management decisions.

A Bank Stationers Section meeting, with F. J. Kramer, Jr., Dennison & Sons, New York, as chairman, featured a discussion of "Checks in An Electronic World" by Arthur B. Toan, Jr., of Price, Waterhouse & Co., New York. Ernest E. Jones, Graphic Arts Corp., Toledo, Ohio, led a discussion on litho platemaking.

Paul H. Lyle, Western Printing & Lithographing Co. production manager heading the association's labor relations committee, was chairman the second morning, when Philip Ray Rodgers, National Labor Relations Board member, reviewed Taft-Hartley Act administration problems.

"Quid Pro Quo in Labor Relations"—something for something in contrast to something for nothing—was dealt with by a panel under moderator George A. Mattson, LNA industrial relations director. Forrest H. Kirkpatrick, Wheeling Steel Co., Wheeling, W. Va., sounded the keynote and panelmen were Kenneth B. Hayes, Haynes Lithograph Co.; Paul H. Lyle; Earle K. Shaws, labor relations specialist; and William E. Zabel, Jr., Zabel Brothers Co.

On the third morning the president of the Lithographic Technical Foundation, J. Louis Landenberger, explained the benefits stemming from research. James G. Strowbridge, LNA industry relations committee chairman, presided.

Chairman of the final session was Everett F. Bowden, cost, accounting and financial committee chairman. Harold Drury, Forbes Lithograph Mfg. Co., Boston, talked on the question, "Are You Losing Orders Because of Inadequate Sales Specifications and Losing Profits Because of Inaccurate Estimates?" Increasing profits by controlling waste was the subject assigned to Forrest R. Taylor, Midland Lithographing Co., Kansas City, Mo., and Ralph F. Stephen of the Meyercood Co., Chicago.

SPECIMEN REVIEW

BY J. L. FRAZIER

ITEMS SUBMITTED FOR CRITICISM MUST BE SENT FLAT, NOT ROLLED OR FOLDED. REPLIES CANNOT BE MADE BY MAIL.

SPECIAL TO NEW READERS: Reviews of printed items here are written in a manner designed to make them of interest and possible help to all. Names at start of items simply designate source of material and proper credit. Good features and errors are noted so all may understand, constructive criticism being based on recognized principles

JESSE BROAD & COMPANY of Manchester, England. — Your 1954 calendar is nice in every way. It is just large enough, the four-color process illustration at top of the board mount is beautifully printed, and the comparatively small, but not too small, pad of monthly calendar leaves is attractive due to use of excellent type for the figures. Such leaves are more often than otherwise set in ugly, out-of-date type faces or equivalent lettering. Why it is that, even in this day, calendars are turned out with beautiful illustrations and then spoiled by use of "stock" calendar pads with ugly, archaic figures is beyond us, but it's done. So, we hope many printers will see yours and profit from the example.

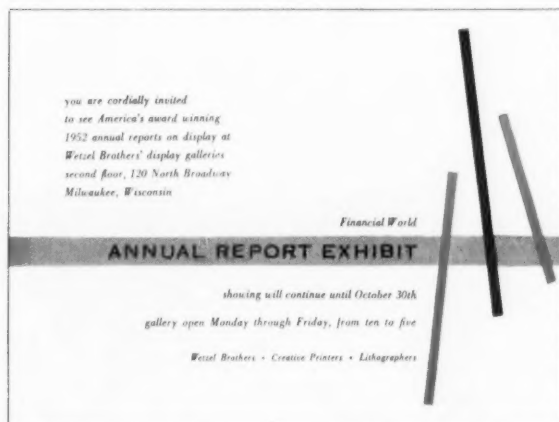
JOHN GUY of Durban, South Africa. — As a rule your layouts are modern and eye-arresting, in no instance at the expense of readability. Copy isn't forced into preconceived shapes and areas—the effect is free and natural, just informal enough. When areas permit adequate line-spacing, you sometimes stagger lines after a current mode which with tightly spaced lines could be quite objectionable.



Beauty and utility are seldom so well combined as in the 8- by 10-inch calendar of California printer. No finer type than Centaur could be chosen. Color is pale olive; paper is a heavy weight of white antique

Best item, we think, is the Union Club menu which, for the benefit it will be to all, we are showing on a following page. The cover of the booklet for the Bachelor Girls' pantomime "Cinderella" and the Natal Building Society's calendar are also top grade. The calendar, a small folder, presents a pleasing and exciting color scheme, black, yellow, and a beautiful light brown on white. Yellow is properly used as background and enlivens the whole effect. The hue, as you seem to realize, is too light in tone for type and illustration. It is, in fact, the weakest of all hues.

ALGOT RINGSTROM of New York City. — We salute you on the excellence of your keepsake booklet, "The Worst Edition of Shakespeare." Typography is of the excellent Marchbanks brand in the days when Hal, himself, and then David Silve set the standard of craftsmanship you have so ably carried on. To us, however, the sweetest note in the symphony is the cover, a most beautiful sheet showing a wavy pattern of various colors, blues predominating, simulating the marbling once found in the end leaves of the finest books. With



Ordinarily we're not keen on use of rules as on this card, but they attract and don't interfere unduly here. On original by Wetzel Brothers, Milwaukee, the cross band is gray, the rules light brown on a primrose stock

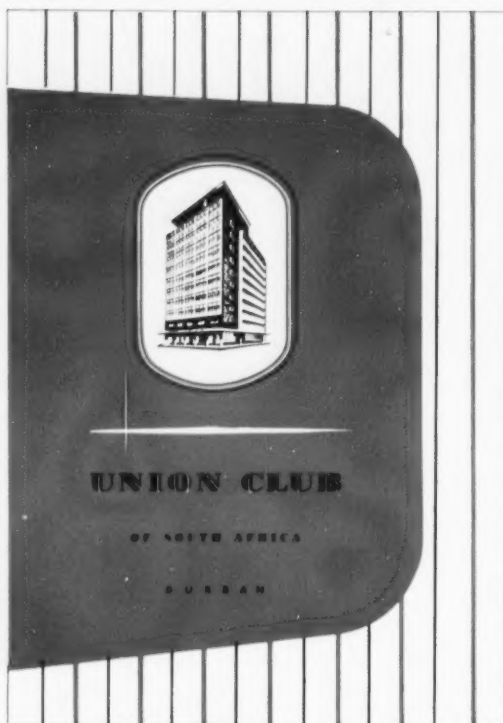


Title page of a folder designed by John F. Bethune for Jack Dickinson, Oakland, California, trade typesetter. The original is printed in black and dull green on toned antique paper with deckled edges along the front

the title and author's name printed on a small label and glued onto the patterned cover stock, the effect is truly delightful.

SCHOOL OF GRAPHIC ARTS of Sydney Technical College, Sydney, Australia.—We very much appreciate having a copy of your calendar, the main sheet of which features a large illustration of an old print shop dominated by a big wooden press, this lithographed beautifully in six colors. The calendar was accompanied by your neat folder stating, among other things, that it was issued to remind recipients that your function "is one of educational service to all those connected with the Printing Industry." The idea could be practiced in other localities to advantage. We note with interest in the cut lines beneath the illustration that "the first Australian printer was George Hughes, a convict, who labored under great difficulties."

HJALMAR ERICKSON of Minneapolis, Minnesota. — You do fine work at the Lund Press. We were particularly interested in comparing several pieces with their earlier counterparts—done by other printers—which were given to you for redesigning. We are saving one of these pairs—original and reset—for special use later on. One of the several interesting letterheads is being reproduced farther along in this section. We have one fault to find



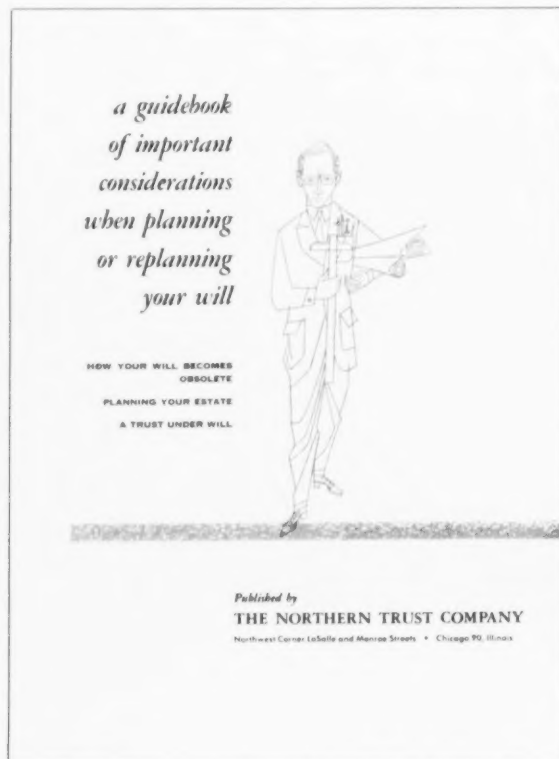
The complete fine effect of this cover from a menu by John Guy, of Durban, South Africa, is not represented here because black was not used on the original 7½ by 10½-inch page on white paper. On the menu itself, what is black here is a red-brown of middle value and the second color is a pleasing and rather light blue

with the otherwise excellent letterhead for the Lutheran Bible Institute. The line of small type across the top is much too widely letter-spaced. The extreme spacing not only slows up and otherwise handicaps reading — words not being clear—but the decided contrast of the light tone of the line through letterspacing contrasts unpleasantly with the other lines which are not letterspaced. Position of the offending line—at top—accents effect.

GRIFFIN BROTHERS, San Francisco.—Your latest is one of the most appealing and interesting blotters we have seen advertising a typographic service. Featured is a picture of a whimpering baby which occupies one-third of the area of the piece laterally and all but about one-third of an inch vertically. Below it, and extending across the bottom of the entire blotter, a band simulates a number of squares of cotton fabric on a clothes line. On what appears like a bib on the chest of the youngster we read, "What a face!" and, following it, in a curving line of smaller and different type, "Maybe mine is not the best, but these are." This curving line of type carries the eye to the word "Brody" at the top of the type group in the wide space at the right of the halftone. Three other styles are sampled below the Brody, each credited with some particular quality, and there's a line of sales talk, a small



Cover design from brochure of Chicago bank which scores high in force and interest-arousing features. Second color on original is deep gray-blue. Note modified use of the identical illustration on title page at the right



Double use of an illustration is not only an economy, but may increase force of impression by repetition. Second color on this and other inside pages of bank's brochure is a pleasing, rather light brown on white

calendar block for the month of April, your name, address, and telephone number. We consider the blotter cute—yes, quite a novelty — and an item which will bring business your way.

JOHN LIPARI, Montreal, Canada.—Thanks for writing that, although you have studied many books, this department has helped you most of all in reaching your position of much above average competence in typographic craftsmanship. The examples of your work indicate a special bent for interesting, unusual layout. All are interesting and well done in every respect. We have a particular penchant for bigness, in which belief the cover, "Graphic Building," indicates you share. It has power, plus. We mention the point because, while the large envelope for mailing extra leaves for the type book of Fast Typesetters is excellent — even forceful — we rather feel the three lines of the top display printed over bands of color might well be a size larger to be more nearly proportional to the size of the envelope. In making the change suggested in this effective setup, it might be well if the bands were shifted to the left, somewhat closer to that end of the envelope. Now for a fine point with reference to the cover of the annual report of International Bronze Powders. It is an in-

CALL FOR ENTRIES

1953 Printing for Commerce Exhibition. Any printed material produced by or for American and Canadian business is eligible for entry, excluding trade or text books, commercial magazines, or material intended for space advertising.

In this era of television and radio, the remaining functions of the Printing for Commerce Exhibition is to demonstrate that printing and the printed word remain the "binding cement" of our civilization, and one of the great cornerstones of our culture. It is in this end, as well as to the direct purpose of showing standards in the graphic arts, that the American Institute of Graphic Arts warmly welcomes, once again, the entries of their best work from sponsors and producers of commercial printing from all sections of the nation.

John D. Smith, President

Two of three sections from spread to serve as poster from the active American Institute of Graphic Arts. On original big type and bands (here black) are deep green, what's color, above, is a light orange hue

teresting arrangement, and excellent use of rules is evidenced. However, the main group is off center to the left and the two lines at the bottom of the page are centered. For the sake of consistency and balance, we'd prefer the name line shorter, flush left (as now) with the side of the panel above. Especially, we'd like to see the final short line flush left with the name and panel instead of centered beneath the name.

PRODUCTION PRESS of Jacksonville, Illinois.—We congratulate you on your series of blotters designed and written by Elmer Jacobs, for whom, on his record over many, many years, we have a regard second to none. These later blotters are of the same design as one we reproduced several years ago and the repetition of format, being such a fine one, has advantages as long as recipients realize the message is changed for each issue. We trust all do and, of course, with the second color also changed each time it is likely you are not flirting with low readership. We like the slant of the copy, and consider it impressive. It would benefit all printers to read your blotters. So other readers may know the angle we will quote the text of one headed—moderately, if not daintily—"Pride." You say—and we say "Amen" to what you say—that "Pride of workman-

In a jam with

Jumbo type?

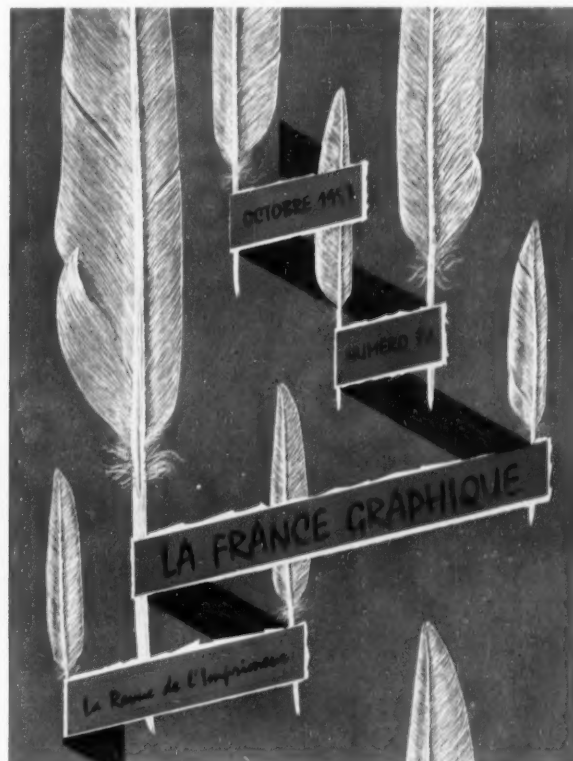
Intertype Fotosetter composition is the solution to your big type problems

The big type in the headline is an uncontracted enlargement of 36 point composition set by the revolutionary Fotosetter photographic line composing machine. Notice the sharpness of outline, the freedom from ragged edges. You can't get enlargements like that from metal type. To get big type you have been paying for hand setting and costly cleaning up of reproduction proofs or blow-ups. Now new horizons in merchandising techniques are open because Fotosetter makes big type both practical and economically feasible for many applications. Dramatically new approaches involving Jumbo type—posters, car cards, window displays, brochures, exhibits, presentations, ad layouts—all are simple facts for Fotosetter's amazing versatility, speed and adaptability.

WARWICK
TYPOGRAPHERS
920 Washington Avenue
ST. LOUIS, MO.

Warwick Typographers offers for your typographic needs the FINEST FOTOSETTER INSTALLATION IN THE COUNTRY

Spread of mailing folder from one of country's leading advertising typographers demonstrating power which results when display is limited in amount by large size. On the original the second color is a pale yellow



Striking and unusual cover from a leading French printing trade magazine. On original, the bands of color are bright yellow and the background plate, black only here, in a middle blue with connecting lines of the ribbon in black



The J.W. Ford Company

Cover of our choice as the most notable calendar from design and typographical standpoints issued in a generation, that of the J. W. Ford Company, typographers, Cincinnati and Atlanta. Original front leaf is printed in red and black on cover-weight tan stock. The calendar leaves present widely different treatment and are printed in varying appropriate color combinations on white paper. Three of these—considered most suitable for our manner of reproduction—are reproduced on this and the following page

ship is not a lost art . . . it has been right here at Production Press all the time, and if you are interested, we would appreciate the opportunity of proving it to you on your next job." You seem so insistent upon some suggestion, we'll make one. It is that the illustration of your plant in the open oval panel of the top color plate is too small. If it were larger in the present oval or if the oval were enlarged to permit making the outlined halftone even larger, the building would show to better advantage. Balance in connection with the oval reverse-color plate at bottom giving your name and address would also be better. With the heaviest and largest display at or near the bottom, there's always the

danger of the reader sliding over what's above. It is too bad if any prospect isn't reading your graphic messages fully.

SANDERSON BROTHERS of North Abington, Massachusetts.—We congratulate you on the general excellence of your latest brochure, "Printing Creatively for Over 30 Years." Front cover of the spiral-bound item is about square. Interest is added by the fact that this leaf is of heavy black antique cover stock in which—near the top and somewhat left of center—there's a die-cut panel bordered with gold through which a symbolical illustration in a nice green shows from the first inside page on white paper. The title in gold is low on the black leaf, and it lines up with your name in green on that first inside leaf, part of which, remember, shows to heighten the effect of the complete front. It's a neat, usable idea. The title has much interest because of the flourishing cursive initial at its start and because "creatively" and "30" are in extra-bold sans serif caps with the remainder of the copy in the cursive upper- and lower-case. We commend you for using one of the best of the newer display styles, Lydian and Lydian



GEORGE CONSTANTINE SARANT
110 E. TWENTY-FIFTH ST. • BALTIMORE 18, MD

Winner in several typographical contests before entering army, George C. Sarant does nice things like card above in printing plant of the 25th Field Artillery at Chandler, in Arizona

Bold, on inner pages featured by large halftone illustrations. All are admirably handled and big enough to impress, in part because they bleed here and there. They are worked in with bands of the color and everything is commendably different from page to page, obviating monotony. Excellent presswork furnishes the finishing touch. Plastic binding along the left matches and balances the white paper

The first
MONTH OF THE YEAR,
JANUARY.

Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

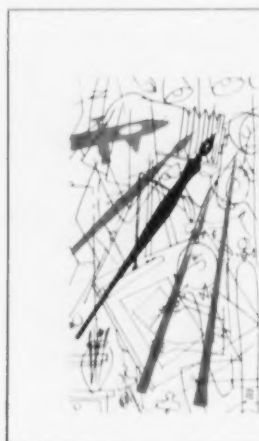
THE J.W. FORD COMPANY,
ADVERTISING TYPOGRAPHERS

The venerable and beautiful Caslon is handled sympathetically—as it often was in its heyday at the turn of the century—on this leaf from Ford calendar. Original 9- by 12-inch leaf is printed in black and a dull yellow (brown)

of the first inside page, part of which shows from beneath the short black front leaf when the brochure is closed. Originality of handling and evidence of care are bound to impress buyers who see your book. A printer had better forego adver-

LAWTON KENNEDY, PRINTER
THREE FORTY-THREE FRONT STREET • SAN FRANCISCO
TELEPHONE EXBRUKE 2-1383

This smart, esthetic card of capable San Francisco printer was printed in gray on white stock



photography
finished art - retouching

Supervision of all product photography, finished art and retouching is part of The DuBois Press Catalog Building Service. This phase of catalog building is particularly technical, involved, detailed, and time-consuming. Placing it completely into well-experienced hands relieves you of a maze of annoying details and assures efficient, economical, co-ordinated handling of this trying phase of catalog building.



The DuBois Press builds a catalog

typography

Type is a catalog should offer an invitation to read . . . through eye-appeal, clarity, and relation to layout design. To accomplish this, a complete selection of type faces and sizes is essential. Such a selection is available through The DuBois Press Catalog Building Service . . . from the very newest to the fine old antiques, permitting a choice of type most effectively keyed to your catalog design and to your product.



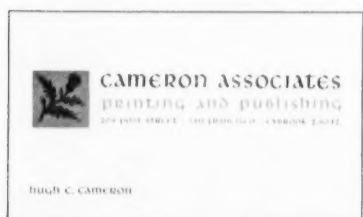
An item of printer's advertising which equals a booklet, "That big catalog job is really very simple—stop worrying," recently put out by the DuBois Press, Rochester, New York, is rare indeed. From page to page throughout, steps in making a catalog, beginning with copy writing—all services offered by DuBois—are featured after the fashion of this spread. One page of each spread has a color background or is printed in black from reverse plate



Like January leaf at left, this one for September reflects a "period." Type and decoration harmonize. Color on original is a strong red in keeping with practice when style was in vogue

tising than advertise inadequately — in extent or quality.

THOMAS C. RYTHIER of University of Kansas Press, Lawrence.—We quite agree that "the usual certificate of award is too dead and not worth framing." We will go farther and say that especially when such



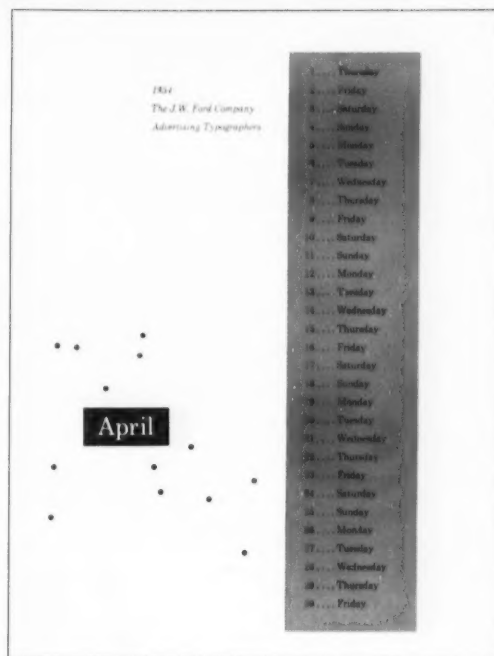
There's distinction in this card printed in pale green and brown on stock of pale yellow hue

certificates are issued in the graphic arts industry, they should exemplify the best craftsmanship. Recently our attention was called to such a certificate awarded to a number of men in a local printer's organization. One, at least, proudly had his framed for the satisfaction the citation gave him, but as an example of printing it was an affront to good taste. The copy was broken up far more than it should have been, and almost every line of the over-displayed design was in a different type, the worse because scarcely any two of the types had features in common. It was anything but the "picture" typography should be if it is intended for framing and hanging on an office wall. The certificate for the William Allen White Foundation turned out by John J. Verburg, your composing room foreman, is not dead, and it is, furthermore, a good example of design and typography. First, ample margins are provided around the delicate screened background, in green, over which are double-printed an illustration of a U. K. building and the word "Award," set in a large size of Bernhard



Power of poster on small area of conventional business card is no mean achievement. Second color on this and Sarant's other card, shown on preceding page, is a neat but not weak orange

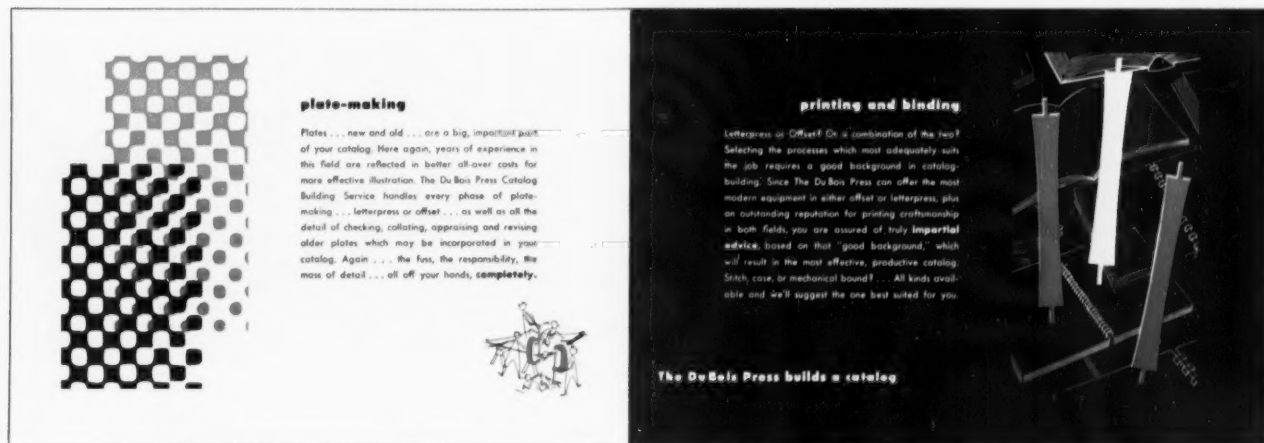
Modern italic. The name of the award winner is in Ludlow Coronet Bold, and the rest is hand-set in Corvinus Medium. Except the word "Award," all type is in black over the green, and everyone familiar with type faces will recognize that these three styles have common features. The layout is excellent, and we can offer only two suggestions for improvement. The top line crowds the word "Award" uncomfortably and, in view of wide open



Emphasizing the vertical, this leaf from Ford calendar is strictly modern. Nothing like it was done when styles represented by January and September leaves were in vogue. Yellow was a most happy selection for the second color

areas elsewhere, the three lines beneath the recipient's name are crowded a bit too closely. Even so, the item is attractive—far better than such items usually are.

BURGESS AND EDWARDS COMPANY of Cedar Rapids, Iowa.—Design-wise, your letterhead and envelope are very good, showy without being in the least blatant. You compensate for the comparatively large size of your lettered name line, which is about as long as the sheet will permit, by printing it in a medium brown, using a pale blue for the second color. Getting down to details, one finds a couple of weak spots, easily corrected. The line "Lithographers" under the name is close to unreadable, even though the type is of fair size. First of all, the blue is just a tint and offers little contrast with the paper background. Second, the very condensed type of this line is letterspaced out of all reason for good appearance and this letterspacing has the effect of further weak-



A second spread from the DuBois booklet demonstrating the change from a color background to reverse in black on alternating spreads. The art technique is characterful, typography in keeping. The pages are 8 by 5 inches, second color throughout light brown on white paper. Albert J. Goldberg, of DuBois, who kindly loaned us art and proofs of type from which offset plates were made, also sent mailing cards from different single pages of the booklet

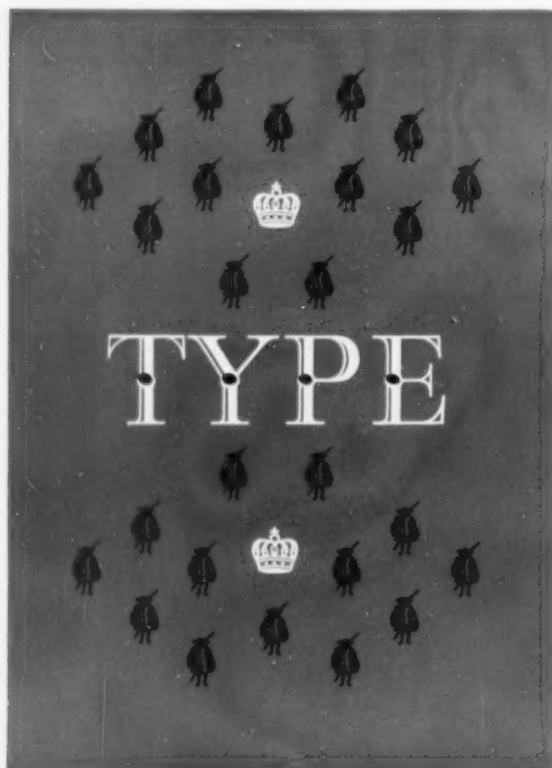
ening the line. If it were in bolder type of a smaller point size and letterspaced very little, if any, the effect would be much better. The desired length of line would be achieved with smaller point size of normal type and the added boldness of type suggested would carry better in the color, which we consider too weak in any event for type. The weaker a color is, the heavier, thicker, or bolder the type printed in it should be. In the matter of letter-spacing, the more condensed a type is, the less it will stand letterspacing which, carried to any extreme, makes a line seem like a succession of spots attracting attention individually instead of as words. On the other hand, extended types will stand some letterspacing nicely so that letters will seem farther apart than stems of individual letters. Another point. Condensed types were devised to conserve lateral space, and they do not do so when letterspaced, especially to the extent as in this offending line. The line following is set in Copperplate Gothic. It is extended, and the wide difference in letter width of the two adjacent lines violates one of the cardinal design principles, shape harmony—proportion, too.

THE A. B. HIRSCHFELD PRESS of Denver, Colorado.—Your king-size calendar is impressive in quality and design as well as in its dimensions. The four divisions of the leaf are interesting, with the topmost section illustrating your attractive and impressive building in full color. The remaining sections are large calendar panels of past, current, and coming months, in order, all similar in typographic treatment

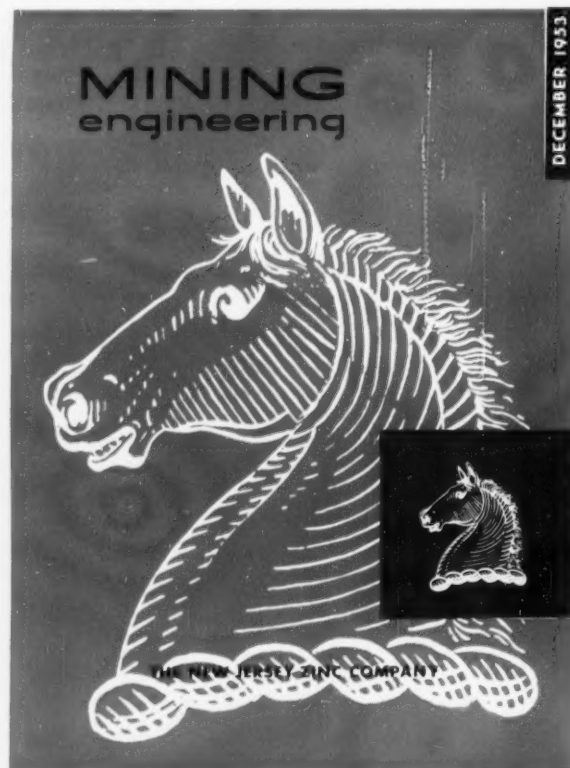


Striking use of repeated illustration on title of folder for magazine "Advertising Age." Original is printed in deep brown and orange on white

and of the same size—an unusual feature. Distinction is properly given the panel for the current month, in the middle, by printing it in reverse with black ink. A wide, deep green border, bleeding off all around, frames the sheet nicely; and cross bands, carrying copy effectively in reverse color, divide the sections. The piece is nicely printed by offset, and it can be plainly seen that economies in plate costs were effected. The letter-size mottoes that you seem to issue frequently are something to be proud of. They are of such merit from the standpoints of stimulating text and attractive appearance that anyone should be glad to hang them, even frame them. Your name is so small it doesn't affect the all-over appearance. Our opinion is that this restraint is to your advantage rather than otherwise; the mottoes undoubtedly are appreciated more than if they looked primarily like advertising. However, anyone framing or otherwise displaying them will not forget where they came from. Extraordinary thought is displayed in their design. For example, the sample reading "Luck is what happens when preparedness meets opportunity" is bordered with large four-leaf clovers—in green, of course. The background for the one reading "Character is the diamond that scratches all other stones" is made by crossing diagonal lines from two sides, forming a pattern of diamonds. Colors are not at all ostentatious. In fact, they are delicate, and that, we believe, is another factor insuring appreciation, use, and powerful remembrance advertising for your house.



Complete effectiveness of this type book cover of Jarrold & Sons, Norwich, England, can be appreciated only by seeing original printed in a bright blue and red, the latter where black appears in this reproduction



We deplore starting second word of name with a lower-case "e," but rate this publication cover high for its simplicity and great power. The 8½- by 11½-inch original is printed in black and a moderately deep blue on white

The Inland Printer Is Conducting

A NEW CONTEST

Matched Letterhead and Envelope

Here's an opportunity to "Do More in '54" by designing a letterhead and matching envelope that will win money and get nation-wide publicity for you—and influence printers here and in foreign lands. Follow the simple rules below and mail your entries at the first opportunity.

Remember, even though the prizes are decidedly worth trying for, they are really the least of the benefits this contest offers you. The greatest advantage is the opportunity to gain new ideas as to the many attractive ways in which a single piece of copy may be set. The many entries that will be shown after the contest is over will offer you the privilege of studying and learning.

Here's the Copy

Craftsmen Printers, Incorporated
Specializing in Distinctive Printing
1234 South Royal Boulevard
Middletown, U. S. A.
RAndolph 6-4187

Here Are the Prizes

First Prize: \$35 Second Prize: \$25 Third Prize: \$15
Fourth Prize: Two-Year Subscription to The Inland
Printer
Fifth Prize: One-year subscription to The Inland
Printer
Next five ranking contestants will be given a six-
month subscription
Duplicate Awards in Case of Ties

Here Are the Simple Rules

Submit 15 proofs in two colors, one of which may be black. Any color stock may be used for letterhead and envelope. Also submit five proofs in *black* ink on *white* stock (suitable for reproduction purposes) of each form separately (letterhead as well as envelope).

All copy must appear across *top* of 8½ x 11-inch letterhead, but copy may appear *anywhere* on No. 10 envelope (watch postal regulations). Abbreviations in copy are permitted.

Type and cast ornaments only may be used. No special drawings or engravings permitted.

Proofs must be mailed flat. Be sure your name and address appear on the back of only **ONE** of the two-color letterheads and on the back of only **ONE** of the two-color envelopes. All others **MUST** remain unidentified for purposes of judging.

CLOSING DATE

Contest closes September 1, 1954. Address all entries to Contest Editor, The Inland Printer, 309 West Jackson Boulevard, Chicago 6, Ill.



THE COMPOSING ROOM

BY ALEXANDER LAWSON

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

History of Type Readability Studies Discloses No 'Perfect' Type Face

By PAUL FISHER

Linotype School, School of Journalism
University of Missouri, Columbia

It is currently estimated that three-quarters of the American population has defective vision. Various causes have been adduced for the situation, but the print—the art preservative—the population reads has generally been singled out as the leading villain. In this light, the art preservative becomes the art degenerative. (With the rapid spread of TV, of course, print is likely to lose its leading role.)

While the matter of the readability or legibility of type is as old as type—the *Mirror of Prynting* cautioned centuries ago that "He that laboureth in the Craft laboureth in vain be not that which he Setteth up plainly to be observed and understood of all Men's eyes . . ."—it has only been within the past century that scholars, printers, and laymen have concerned themselves with the subject. Exploration of the subject has taken many directions, but the main concern until recently has been to find *the* readable type design.

The mass of the findings, sincere, stuffy, and satiric, has been coolly summed up by W. A. Dwiggins. "There is no common opinion about the legibility . . . of various type faces . . . One man's opinion is as good as another's." But that is to shorten a story not without some humor.

About one hundred years ago it was the opinion of a British scholar, a Dr. Taylor, that the German text was manifestly the most illegible of types because, by Taylor's count, there were more bespectacled youths in Germany than elsewhere. Count Otto von Bismarck was not one to have the Teutonic honor besmirched. He read his Goethe in text and roman, finding the former much easier to read. The bases of many tests of type readability have been no broader, or less prejudiced, than those of the doctor and the count.

Some of the first reasoned readability studies were conducted by Dr. J. McKeen Cattell working in Germany at the turn of the century. He deplored the confusion caused by the two roman alphabets. He found that "W" was recognized most easily of all letters. Low letter on the totem pole was "s," read only 28 times to 241 for the "W." Type design, as such, did not interest Cattell. The alphabet was a mess to begin with.

German typographers at the Bauhaus in the days following World War I agreed with Cattell's lament. They postulated that all would read easier if the capital al-

phabet were *verboten* and the lower case reduced to a single, functional, "universal" design. Out of the postulation came the sans serif vogue and a little capital-less printing Earl Emmons called "cockroach typography." When the sans serif proved not to be *the* readable type, the cause was thought to be the lack of serifs which, it developed, might have some function after all—that of giving "horizontal flow" to the line. Serifs were accordingly added to the monotone weight sans serifs and the old "Egyptians" had a rebirth of popularity. But neither sans nor slab serif design read easily enough to be much used in extended matter.

The only design close to a sans serif that has ever won acclaim as an outstandingly readable type is venerable Alternate Gothic. Barbara Roethlein, a graduate student at Clark University, acclaimed its lower case to be the most legible of all in 1912, some time before the Bauhaus people got in on the act. (For capitals, for Miss Roethlein, it was Jensen all the way.) In 1939 a group of psychologists went all the way with Alternate Gothic, claiming it tops in readability both in upper and lower case.

It was a fertile year, 1939, for choosing the most readable type. In a Boston Uni-

versity test, Cheltenham Bold was selected as the most legible of ten faces, winning over such bellringers as Caslon, Garamond, and Scotch. The Boston test was not too well controlled, for Cheltenham was the only face shown in the bold weight. If it proved anything, it proved that Prof. Walter Dill Scott, in a 1910 study for *Delineator* magazine, had something when he concluded that bold weights were more legible than the normal for straight reading matter.

Cheltenham Bold's day in the sun was brief. Within a few months after the discovery at Boston, research at General Electric, employing twenty familiar faces, found Garamond to be *the* easy reading face. The same discovery was made by the University Type Test Committee, Carl P. Rollins, chairman, the following year. Scotch and Baskerville were close second and third to Garamond.

As the outlines of World War II thickened, interest in the readability of types reached its zenith. Patterson and Tinker (*How to Make Type Readable*, 1940), after running some 16,000 tests using ten types, concluded that "any commonly used modern or ultra modern type face" would do, but the two psychologists frowned on "American Typewriter, [and] Old Eng-



New Linofilm phototypesetter (described in *The Inland Printer*, May, 1954) is demonstrated for Herman Mergenthaler (center), son of Linotype inventor, and two representatives of Linotype G.m.b.H., Germany, Walter Cunz (left), director, Carl Debus, manager. Over 1,000 printers saw demonstrations

lish." Frederic W. Goudy (*Typologia*, 1940) summarized: "If a reader is conscious of words only rather than the letters that compose the words, the type passes the legibility test." A back-row critic, reading the last statement, figured that typewriter type, "American" or otherwise, should lead the readability hit parade for surely no one would look twice at any typewriter letter.

It was two General Electric scientists, Dr. Matthew Luckiesh and Frank K. Moss, who put the crown on the type readability controversy. Given unlimited support by the Mergenthaler Linotype Company, the two fashioned the fullest investigation into readability ever made, using three techniques to provide measurements. These were: the determination of relative visibility; the speed of reading test; and the blink test, in which the number of blinks was associated with fatigue.

Over a period of years a series of reports was published by the team in *The Linotype News*, generally in the form of comparisons of several types as developed through application of the three techniques of measurement. For example, Textype and Memphis Medium had a greater visibility than Caslon, were read more rapidly (135.6 and 135.8 lines in five minutes to only 122.3 lines for Caslon), and did not cause as many blinks as did Caslon. Readers of such findings either applauded them heartily or condemned them roundly. It was an honest and scientific effort to determine certain truths concerning readability, but it upset many prejudices, an action not pleasing to the holders.

With Luckiesh and Moss, for all purposes, the hunt for *the* readable type (which they did not find) seems to end—at least for a time. Of late years the idea seems to have grown that all standard romans are about equal in readability. Emphasis has shifted more to the consideration of the right paper for the type, to proper line lengths and leading as avenues to greater ease in reading—considerations as old as typography, yet always new. Type specifiers tend to feel that a type readable in one context may not be so in another. This may be so much romance, but when was typography not romantic? The search for *the* readable type may have been ended when the researchers got too scientific.

The suspicion is that in the various attempts to grade types as to their readability or to find *the* readable type there has been "much ado about nothing." But a lot of people have had fun.

Speeding Proof Press Operations

The volume of work turned out on reproduction proof presses can be increased by using strip furniture to lock the type form on the press. Cut this material to various lengths to conform to different size forms, and then saw a groove the length of each strip that will permit placing the furniture snugly against the type to be proofed without untying the string holding it together. The furniture and the type are quickly assembled by the use of one or two extension-type quoins which will squeeze against either the side of the press bed or the lockup bar.

Your Slugging MACHINE PROBLEMS

By Leroy Brewington

Mr. Brewington will answer questions on machine problems. Write him in care of THE INLAND PRINTER

Plunger Sticks in Well

Q.—When the metal pot is heated on the Linotype machine, is the hole in the well smaller than if it were not heated? The plunger on our machine was stuck and it was a question whether the gas should be on or off to remove the plunger.

A.—The diameter of the well and of the plunger is greater when heated. If the plunger sticks in the well while the machine is being used and it stops the cams while the plunger is down, just remove the pin in the plunger and allow the cams to come to normal. Then put a rod in the upper hole in the plunger rod and try to rotate the plunger by using the rod. If it will not turn, tap it down a few times and try turning it, as the resistance is more easily overcome in that way.

If you are unable to turn the plunger, tap up on the rod that is in the upper hole, and continue to tap with the hammer and to turn the rod. When the plunger is finally removed, clean it with a brush and rub graphite on it with a rag, or with a fiber brush. If the plunger gets cold while being cleaned, it will not enter the well. This is due to neither expansion nor contraction, but to the fact that the metal in the pot clings to the lower edge of the plunger and it is, therefore, too large to enter the top of the well.

Always keep the metal hot when removing the plunger, and always heat the plunger by immersing it in the metal for a few moments before putting it in the well. The tendency of the plunger to stick is greater on new machines, hence it is advisable in some instances to clean the plunger twice a day and rub graphite on its surface.

Cleaning the Pot Plunger

Q.—How often is it necessary to clean the pot plunger?

A.—The periodic cleaning of the pot plunger is governed by hours of use. To say it needs cleaning once a day or every two days does not mean anything because the machine may be used eight hours one day and only one hour the next day. We would say the average plunger would need cleaning every 16 hours on a hand-operated machine running at six to seven lines a minute. On the Bluestreak Comet, with casting speeds of 10 or 12 lines a minute, the pot plunger should be cleaned every eight hours. These figures mean only hours of actual operation.

Some operators and machinists would disagree on these points, but years of ex-

perience have taught that these time elements are about right. A plunger can be cleaned too often or not often enough. Cleaning it too often shortens its life. To neglect proper cleaning means that many troubles may develop on the machine to cause inferior slugs or down time. The condition of the metal in the pot has a direct bearing on the cleaning frequency of the plunger. It may shorten or prolong the cleaning period.

Repairing a Cracked Crucible

Q.—Is it possible to repair a cracked crucible well? What would you advise in a situation of this kind?

A.—Pots do crack from constant cooling and reheating. I recall one time a plunger began throwing too little metal to cast solid slugs, and after several days of unsuccessful search for the trouble it was discovered that two cracks had opened along each side of the throat. The metal never did reach the mouthpiece; it simply ran back into the pot.

A welder thought he could fix it, and he did succeed in closing up the cracks, but the excessive heat required for welding caused the well to crack. If he had heated up the entire inside of the pot so the cooling would have occurred evenly, that might have been avoided. As it was, the cracked well prevented the plunger from making its stroke. After an unsuccessful attempt to ream out the well so the plunger would fit, another pot was purchased and installed.

Tap For Burner Plate

Q.—What size tap is used to retap the threads in the gas burner plate F-1402, and where may it be obtained?

A.—The tap that you would require for part F-1402 is known as W-6239, $\frac{1}{8}$ "x36, No. 43, and may be ordered direct from Mergenthaler in Brooklyn.

How to Avoid Squirts

Q.—What are some of the common causes of squirts?

A.—Squirts usually are caused by: (1) too high metal temperature; (2) an overloaded pot; (3) a dirty pot crucible; (4) tight lines; (5) improper line justification; (6) the line stop allowing a line of mats too much play as they enter the first elevator jaw; (7) cold metal in the crucible; (8) a warped mouthpiece; (9) damaged mats; (10) damaged spacebands; (11) the mold slide advancing too far on the first up-thrust just before justification of the line; or (12) a damaged first elevator jaw.

THE PRESSROOM

BY GEORGE M. HALPERN

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

Proper Cylinder Gripper Setting Is Important

Printing press cylinder grippers provide the basic key to nearly perfect register. Yet, it has been found that many pressmen abuse, neglect, or ignore the gripper as an unimportant device only to be used for holding the sheet to the cylinder during the printing cycle.

Most cylinder grippers can be classified as one of these types: individual-spring tension grippers; lever-and-cam tension grippers; or shaft-tension grippers.

Individual-spring tension grippers require little or no adjustment. However, they should be checked carefully for nicks and bruises, and cleaned with a strong, rapid-drying solvent.

Lever-and-cam operated grippers require a detailed study of setting procedure because of the very nature in which they do their work. To secure hairline register, the final closing movement of the grippers is transferred to a finger attached to the gripper shaft outside the cylinder. This closing finger comes under a steel roll attached to a bracket on the feeder side housing cap. The normal curve of the gripper cam is recessed just before it reaches the high point. The closing finger takes control of the gripper shaft at this instant and holds it until grippers take the sheet. Before the closing finger has left the roll, the cam regains control of the grippers and maintains the bite during the entire printing cycle.

With this type of gripper, it is not necessary to make a full adjustment of the grippers before or after each job, regardless of the weights of stock. It is recommended that the press receive a complete packing prior to setting the grippers, so that accurate setting may be done. Adjusting the "bite" for heavier and thinner stocks may be achieved by reducing or increasing the number of supers and tympan making up the press packing.

While the lever-and-cam operated gripper is by no means the most prevalent type, a sufficient number are on the market to warrant information on their setting. As a matter of fact, this type of gripper has been sidetracked by a leading press manufacturer in favor of the more universal type, the shaft-tension gripper. But, in this day and age, who is scrapping a good money-producing press? Most employing printers don't care what gripper method is being used on their equipment so long as it brings in the required daily revenue.

To set lever-and-cam operated grippers, the following procedure must be followed:

1. Remove all mechanical shoo-flies.

2. Bring the cylinder to the point where the grippers close on the packing until the gripper closing finger is free of the steel closing finger roll. (When the finger is not under the roll, and the grippers are loosened, the shaft will find its neutral position. All tension will then have been released from the shaft.)

3. Loosen all grippers with the proper wrench.

4. Tighten gripper No. 1 by grasping it with a finger of the left hand, and pull it away from the packing. Hold it in this position while pressing firmly with the left thumb on the second gripper. (Facing the feeder end of the press, grippers are numbered from left to right in this order: 7, 5, 3, 1, 2, 4, 6, 8. Grippers 1 and 2 are the center pair.) Tighten gripper 2, then loosen gripper 1. Tighten gripper 1 down onto the packing. This will take up the backlash in the gripper operating gears.

5. Back the press up until the grippers open slightly. Insert two-point leads under grippers 1 and 2, and close the grippers down on the leads. Move the press forward to its original position, with the closing finger free of its roller.

6. Set down and tighten the remaining grippers in numerical order.

7. Loosen grippers 1 and 2, take out the leads, and tighten these grippers down.

8. Test the adjustment by closing the grippers on a short piece of stock (preferably lightweight bond or tissue). If the stock pulls uniformly, the grippers are set correctly. If not, reset those grippers that do not respond properly.

9. Reset the closing finger against the closing finger roll.

In the next issue, we will discuss methods for setting the shaft-tension type of cylinder grippers.

Numbering Machines for All Uses

Q.—In my country all cinemas and theaters have every seat row numbered, and, consequently, they use a set of appropriately numbered tickets for each performance. These tickets have an hour-indication of the performance, as well as the date and month printed on every ticket. Our problem is to secure a numbering and dating machine to do this type of work. Are there any such devices?

A.—U. S. manufacturers of numbering machines produce every type of numbering and dating machine imaginable. Since you did not mention the kind of press on which this job is to be printed, I cannot recommend any specific machine for you. However, it is possible for you to obtain (1) rotary numbering heads, (2) typographic-plunger numbering heads, (3) hand-stamping numbering heads, (4) right-angle rotary heads, (5) parallel



Documents examiners from leading crime detection laboratories recently toured the Chicago plant of the Todd Company to see printing operations. Here Robert E. Carter (right), plant manager, explains protection features of checks to Lt. Stanley S. Smith of the Pennsylvania state police; Sgt. David Purtell of the Chicago police department; and Dr. E. W. Kivela of the Michigan Department of Health.

tary heads, and many other more specialized kinds.

If the machine you desire is not standard, the numbering machine engineers will design one for your specific needs. You can request a machine to operate in consecutive numbers, skip once after each impression, or skip any given number of digits required. The number of digits for each machine will likewise depend upon your requirements.

Preventing Flat-Bed Work-ups

Q.—I operate several flat-bed cylinder presses. Lately, I seem to be having more difficulty than usual with work-ups, and it appears to occur with greater regularity on forms which are not parallel with the width of the bed. How can I prevent these work-ups?

A.—Work-ups are usually the result of inadequate make-up of the forms. This can come about through material which is cut too short or too long. There are a number of other factors which should be carefully checked before putting the form to bed: (1) mixing new material with old material; (2) poor lockup; too much squeeze on one side of form, not enough on the other; (3) sprung chases; and (4) bed clamps not holding the chase firmly or uniformly.

Rarely does trouble occur from the movement of the press itself, although many pressmen claim that a vertically-driven bed produces more work-ups than one of a horizontal type.

The old-fashioned method of combating work-ups where inadequacies exist is to cut short pieces of blotter stock, wet down each piece with water, and place them between lines of type and in mitered border corners.

The more modern method is to use a special liquid. Simply brush a little of the chemical preparation over your form, and within a few minutes the form will become snug and tight. The sticky preparation binds the entire form together until it is finally dissolved with ordinary type wash.

Color Proofs Without Plates

Q.—My firm does a great deal of four-color process work on flat-bed and rotary letterpress and offset presses. It is our custom to get the original artwork from the account, and submit it either to the photo-engraver or our own lithographic cameraman for making negatives and plates. We usually request that the plates be returned to us with a set of four-color progressives. These we send to the customer for his final approval.

Most of the time we get an instantaneous OK, but occasionally we are told that the color is off, the copy hasn't been followed too carefully, or that some change has to be made. The practice of adjusting these plates after they have been made becomes quite costly, and we find it rather difficult to pass the additions on to the customer. Is there some method we can use to furnish our accounts with four-color proofs before plates are actually made?

A.—There are any number of different methods for making a set of color proofs



Milwaukee-Racine Craftsmen at their April meeting heard Ralph Green, authority on the history of the printing press. Here Mr. Green (left) projects a 16th century woodcut for Ira D. Pilliard and Win Brooks, club president. Mr. Green is the author of two books on the historical development of presses

—either from continuous-tone or screened copy—which can be utilized without first creating a set of engravings.

The first of these methods is the simple photostat, which can now be produced in full color. The February, 1954, issue of IP carried such an article in the "Offset" department. The "Colorstat" described there will not give you a complete set of "progs," only an approximation of how the job might appear in full color.

The second method employs the use of dye transfer prints. A set of continuous-

tone negatives is produced from original artwork, Kodachrome transparencies, etc. By means of photographic masking technique, a set of matrices is made from the negatives, one for each color to be printed. These matrices have a gelatin image standing in relief. When immersed in a dye (yellow, red, and blue) the relief image picks up the color and transfers it to a dye transfer photographic paper. When all colors are placed in perfect register, the finished print appears brilliant and in accordance with specifications. Since the color prints are made from negatives rather than plates, any area can be toned down or strengthened. If this procedure were done on the plates, it would be costly.

The third process is known as the Flexichrome process. This is a method of making prints and transparencies in full color from black-and-white or color originals by applying dyes of various colors to a gelatin relief image. The dyes are applied by hand, but the operation does not require an artist. A continuous-tone color print is produced, but not in progressive sequence.

A fourth method operates in the same manner as that required for making a lithographic plate, except that the end product is entirely different. We produce a beautiful four-color print, completely screened, rather than a printing plate. This method is known as Watercote. A set of four-color negatives is produced from the original copy in the conventional manner. Camera, filters, and the usual screen angles are used. The negatives are exposed one at a time, in perfect register, to a specially-prepared, opaque vinyl sheeting. The vinyl sheet is coated with yellow, red, blue, and black dyes, one color at a time, before each exposure. The excessive dye is washed off with a two per cent solution of ammonia and water. The manufacturer will not guarantee, however, that the finished color print can match the original copy perfectly.

In all of the above instances, proofing after negatives and matrices are made takes anywhere from 15 minutes to 1½ hours for each set of proofs.

Press Temperature Control Saves Down Time, Repairs

An electronic temperature-monitoring system, said to be the first designed for the printing industry, has been successfully developed by Popular Mechanics Co., Chicago, to prevent press breakdowns from overheated bearings and gear housings. Conceived by H. H. Windsor, Jr., editor and publisher of *Popular Mechanics*, the system constantly monitors bearing temperatures at 48 critical locations on the magazine's Goss two-color press and Cottrell five-color press.

The heart of the system is a central control board located near the middle of each press. Here three strip chart recorders constantly chart bearing temperatures measured by thermocouples imbedded in the bearing and gear housings. If a recorder detects an unsafe temperature, a mercury switch sets off a warning horn and flashes a red light. From the chart, the pressman can easily spot the overheated area and make the necessary adjustments.

The magazine's printing schedule calls for around-the-clock operation for 22 days each month, preventing extensive maintenance during runs.

According to William H. Taylor, plant engineer, the system in its first year of operation was needed only once, but the savings in replacement parts and down time for this single instance repaid the cost of the installation.

WHAT'S NEW?

IN EQUIPMENT AND SUPPLIES

Presensitized Gravure Film

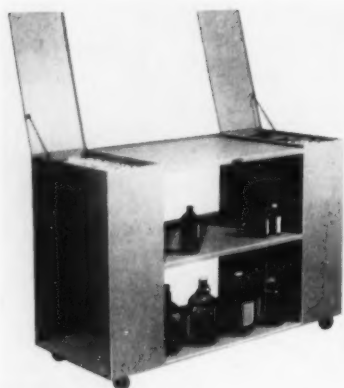
A new light-sensitive material that is said to simplify gravure printing, allow better reproduction quality, and reduce color printing costs has been developed by the Photo Products Dept., E. I. du Pont de Nemours & Co., Wilmington, Del., with the assistance of Alco Gravure, New York City.

The new material, known as Du Pont Rotofilm, is presensitized and may be exposed within a matter of seconds under incandescent light. The time-consuming sensitizing operation and the use of carbon arc lamps is eliminated. After the exposed Rotofilm is processed in a manner similar to that for ordinary photographic film, it may be used immediately or stored for a considerable time. Any number of copies can be made photographically from a master set of positives.

Rotofilm may be used in conventional gravure, the Dultgen process, or in the newly-developed Alco process. When used for color printing in the Alco process, the new film permits the usual number of glass-plate positives to be cut in half.

Nonflammable Ink Remover

A nontoxic, nonflammable printing ink remover, produced by the Gilbreth Co., 1211 Chestnut St., Philadelphia 7, will remove hardened ink from all metal parts, including aluminum and white metal, with minimum effort and time, according to the manufacturer. Containing no abrasives, the solution is easily applied and eliminates the use of wire brushes and steel wool. Soaking for a sufficient amount of time is said to remove the most difficult dried inks, regardless of thickness. Used as a degreaser, the product will remove lacquer, hardened carbon, rust, adhesives, tar, cosmoline, and other coatings.



Offset filing cabinet will store over 350 plates

Offset Filing Cabinet

A heavy-duty cabinet and work bench, with storage space for everything needed to operate a 10x14 offset press, is being produced by Foster Mfg. Co., 333 S. Broad St., Philadelphia. Filing space is provided for over 350 plates and negatives, and chemicals and ink are stored on shelves at the front and sides of the unit. Size of the cabinet is 60x24x38, and it is mounted on swivel wheels for easy movement. The manufacturer is offering the cabinet on a 30-day free trial basis.

New Bond by Fox River

A new 25 per cent cotton paper, water-marked Fox River Bond, has been introduced by Fox River Paper Corp., Appleton, Wis. Important features of the new sheet are said to be its brightness and opacity, both of which improve its printing qualities on either offset or letterpress runs under ordinary printing conditions.

Roller Cleaning Solution

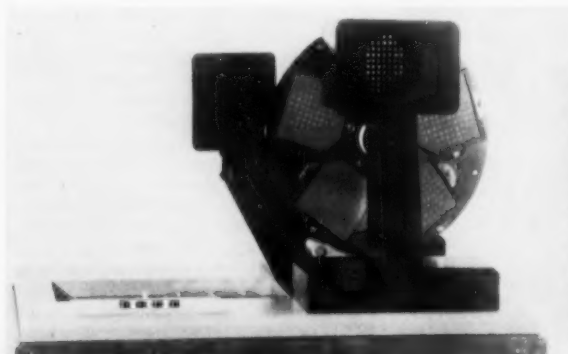
A new cleaning solution for ink rollers is guaranteed to retard distortion and cracking of rubber, according to the manufacturer, Zel-Tex Co., 461 Market St., San Francisco. The new product, called Zel-Tex LR-5, is said to be fast acting and non-injurious to the hands.

Dampener Cleaning Machine

A dampener cleaning machine especially designed for operators of small Multilith and Davidson offset presses is being produced by Ralph H. Mort Co., 102 N.W. Ninth Ave., Portland 9, Ore. Only 13 inches wide and 37 inches long, the Mort dampener cleaner will handle two small rollers or one 14x20 or 17x22 press roller at a time. No special installation is necessary. The machine is simply placed near a sink and drain, and plugged into an electric outlet. The manufacturer claims that use of the cleaning machine can increase dampener covering life by as much as three times, rollers will be kept in true round, and less time will be required for replacing coverings.

Miniature Hobby Press

An addition to its line of small printing presses for hobbyists and training purposes has been announced by Craftsmen Machinery Co., 575 Atlantic Ave., Boston 10, Mass. The new unit, called the CMC No. 201 Supreme hobby press, is a hand-powered model for 3x5-inch forms that is said to be capable of producing high quality letterpress work. The press is sold in combination with a kit containing three fonts of type, composing stick, ink, and wood furniture. The Craftsmen company also makes a line of hand- and foot-powered presses for form sizes up to 7x11.



Of special interest at recent showing of new Linofilm phototypesetter (which was described in *The Inland Printer*, May, 1954) was a working model (left) of unit's grid array (font) turntable and light source. The turntable rotates to present desired type face to optical system for photographing. Errors in



film are corrected by Linotype's Photocorrector (right), which automatically cuts the film, removes the offending line, inserts the new line, butts both separate pieces of film and heat-welds them together. Operator is required only to feed the incorrect film into the machine and remove corrected film

Adhesive Coated Stock

With the development of a pressure-sensitive adhesive with a long shelf-life permitting extended storage of label stock, printers can now obtain adhesive-coated sheets for processing in their own plants. Offered by Avery Paper Co., 250 Chester St., Painesville, Ohio, the adhesive sheets are available in satin white, high gloss, and tag stocks in standard sizes of $8\frac{1}{2} \times 22$, 17×22 , and $25\frac{1}{2} \times 20$. Special stocks—including gold and silver pyroxylin and foils, as well as fluorescent colors—and special sizes are also available. Each sheet has a split-back protective paper which is peeled off by the user when the finished piece is ready to be mounted for display. Specifications, sample sheets, and price lists are available from the maker.

Compact Vacuum Pump

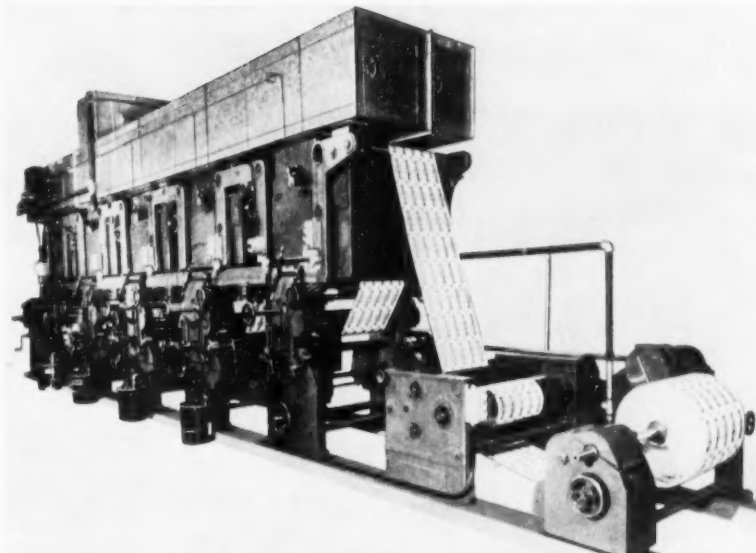
A compact, integral pump, with a simplified design that eliminates belts, pulleys, guard, and base, is being produced for printing machinery applications by Leiman Bros., Inc., 102 Christie St., Newark 5, N.J. The integral unit, with pump and motor detachable for easy maintenance, occupies a space only slightly more than 13 inches square and 7 inches high. With its $\frac{1}{2}$ -horsepower motor, the unit is rated to produce 28 inches of vacuum with a displacement of 3.6 cubic feet per minute. It can also be used for pressure. Features include the Leiman automatic oiler, which needs refilling only about every 80 hours, and the Leiman automatic wing adjuster, which forces impeller blades to meet the cylinder wall and prevents sticking.

Adjustable Jogging Machine

To eliminate the need for extra jogging help at the delivery end of presses and collators, a new adjustable jogger has been especially designed for use with any belt-delivery machine. An adjustable back guide permits rapid positioning for any size sheet. Made by Ilya Scheinker, 35 Great Jones St., New York 12, the jogger is capable of handling large volumes of stock directly from a press, collator, perforator, or automatic trimmer.



Jogger can be used with belt-delivery machines



Color register is maintained through differential drive to each unit of five-color rotogravure press

Automatic Copy Counter

A time-saving instrument for rapid counting of typewritten characters or lines of type on galley proofs, as well as for measuring areas of type or illustrations, has been introduced by Arthur H. Nellen, Jr., Box 106, Broomall, Pa. Called the Copi-Counter, the device is a double-faced indicator calibrated in inches and picas on one side and in inches and agate lines on the other. In use, the instrument's wheel is run up a column or along a line of type, and the measurement shows directly on the dial. Complete operating instructions are furnished with the Copi-Counter, which is packaged in a leather carrying case.



Counter records inches or picas of copy or proof

Reproduction Clip Book

Harry Volk Jr. Art Studios, 22 W. Verona Ave., Pleasantville, N.J., has issued its first Annual of Clip Book Spots, containing several hundred illustrations, classified by subject, for use in preparing reproduction copy. The illustrations, printed on glossy coated stock, include stylized, realistic, and decorative line sketches in subject classifications such as Christmas, Thrift, Sales, and Vacations. The sketches are also available in separate 12-page booklets, one for each subject.

Five-Color Gravure Press

Hudson-Sharp Machine Co., Green Bay, Wis., has installed its first Model 2-RA rotogravure press, a five-color unit with tension unwind and rewind. The machine is equipped with a driven-drum type of unwind which is manually controlled through a PIV drive. Each of the five color units has self-contained printing, drying, and cooling provisions, and color register, which is maintained through a differential drive to each unit, is adjustable while running. As the web leaves the last dryer, its tension is adjusted with a second PIV unit, and the web then moves to the center shaft rewinder, where winding tension is controlled through a felt friction clutch. Each roto unit is equipped with an oscillating doctor blade and an ink pan that is adjustable in size to match different roll sizes.

Engraving Quality Control

As an attachment for its Scan-A-Graver and Scan-A-Sizer electronic engraving machines, Fairchild Camera & Instrument Corp., Syosset, N.Y., has announced that it will make available in 1955 the Fairchild Variable Response Unit. The device will permit full control of the plastic plate engraving process, according to Fairchild, so that the tonal values and contrasts of any photograph containing detail, no matter how poor its quality, can be altered to allow maximum quality reproduction under given printing conditions. The new device was scheduled for demonstration June 7-9 at the ANPA Mechanical Conference in Atlantic City.

Mobile Cyclone Filter

For more efficient operation of its bronzing machines, a new high velocity cyclone filter has been produced by Soldans, Ltd., 5-11 Theobalds Rd., London, W.C.1, England. Known as the Uniclone, the device is powered by its own motor and occupies floor space of only 24×36 inches. According to the manufacturer,

(Continued on page 74)



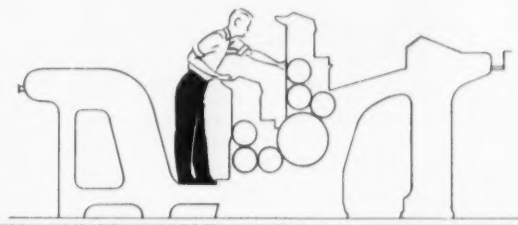
Harris Model 234, two-color, 22 x 34" offset press at A. Hoen & Company, Inc., Baltimore, Md. Color photograph by Cornelius.

WHY WAS PATENT NO. 2,542,867 NECESSARY?

Because we wouldn't sacrifice anybody's profit
in the smallest Harris two-color

Until recently, a two-color, 22 x 34" offset press could not be built without sacrificing one of these two important features: (a) the ideal single-cylinder transfer system, or (b) plenty of access to each printing unit.

Harris patent No. 2,542,867 changed that. It covers a multicolor press design that combines, in a small-press frame, the efficient single transfer cylinder with full access to each printing unit. That's how the Harris 22 x 34" two-color is built.



result: profit for the pressman

The patented "high-low" arrangement of the two printing units lets the pressman work on the first unit by reaching easily over the second unit. He can make-ready or wash up the cylinders and inkers of both units from a single position. With this kind of accessibility, it's easier for the pressman to do a good day's work. And that means more work for his shop and steadier work for him.

result: profit for the owner

This 22 x 34" two-color is less than 17 feet long. Yet, it has all the features of larger Harris multicolors for producing salable sheets in volume. Its single transfer cylinder protects register and prevents smudging between impressions. Its compact design gives the owner a profit-building press that occupies very little floor space.

result: profit for the customer

This is the kind of press that helps bring more printing buyers to Harris-equipped shops than to all other lithographers combined. It's a logical choice for short-run, multicolor jobs. It's a press that can keep going on longer runs with a minimum number of stops. Either way, it gives the buyer of printing a better run for his money.

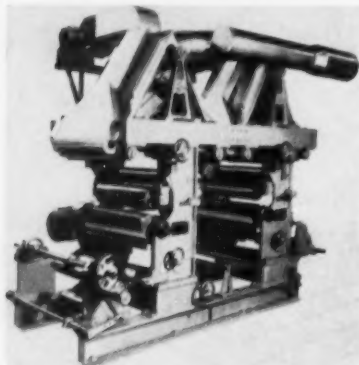
Harris-Seybold's business is the design and manufacture of graphic arts equipment that is economically sound and practical from the standpoint of the operator, the owner, and the printing buyer. Products include offset lithographic presses, power paper cutters, continuous book trimmers, sheet collating machines, multiple-spindle paper drills, litho-chemicals, and other fine graphic arts equipment. Consult Harris-Seybold Company in all principal cities, or at 4510 East 71st Street, Cleveland 5, Ohio.

HARRIS-SEYBOLD

fine graphic arts equipment . . . for everybody's profit

(Concluded from page 71)

tests have shown that more than 98 per cent of bronzing powder is recovered by the Uniclon. All new Soldan Bronzmaster machines will include the cyclone filter as standard equipment, and the device can also be fitted to existing machines.



Two-color roto unit will supplement large presses

Auxiliary Roto Press

American Type Founders, 200 Elmore Ave., Elizabeth B, N. J., has announced a new, small rotogravure press, the Economette, for printers wishing to go into the roto field and for use as auxiliary equipment in established roto plants. The press prints two colors at speeds up to 250 feet per minute, weighs about 6,000 pounds, and is approximately 7 feet wide, 8½ feet high and 10 feet long. Designed to handle material up to 31 inches wide and to permit printing on cellophane, glassine, polyethylene, laminated foils, or packaging papers, it accommodates cylinders from 4 to 8 inches in diameter and from 12½ to 25 inches in circumference.

According to ATF, the press is capable of high quality, close register work at any speed, and incorporates features found on the most expensive roto presses. Easy adjustments permit the web from the feed roll to be aligned with the engraved cylinders, which are quickly removable for changes.

The oscillating doctor blade assembly stroke is adjustable for all ink conditions. Drying is done by motor-driven fans delivering air through thermostatically controlled electric heaters and air ducts. Balanced idlers are machined to rotate freely with all web material at any speed. The re-wind stand is controlled by manually setting a spring loaded friction disc drive for any desired tension. Explosion proof motors and controls assure safety.

Coil Wire Book Binder

After four years of production testing, Tauber Plastics, Inc., 200 Hudson St., New York 13, has announced release of its automatic coil wire bookbinding machine. Requiring only one operator who mans simple controls, the machine automatically coils the wire from a spool, inserts it in the prepunched book, cuts the wire to size, bends the ends, and releases the book into a delivery chute. It will accommodate books up to 13 inches long, and adjustments can be made quickly for different book lengths or thicknesses.

Vacuum Printing Frame

A new "feather-lift" action is featured in an elevator type vacuum printing frame introduced by Robertson Photo-mechanix, Inc., 3067 Elston Ave., Chicago 18. The fully counterbalanced design, replacing the usual spring or crank action, requires only a minimum of physical effort to operate the large frame. Known as Model U, the printing frame also features an adjustable locking device that can be set to maintain equal pressure between glass and blanket at all times.

When the cover is locked, the entire frame can be rotated with the same easy action. The vacuum blanket can be rotated into the vertical position while the glass cover is raised, making it easy to clean the underside of the glass. The Model U printing frame is available in standard sizes up to 50x77 inches.



Gathering trays designed for high-speed work

Engravers' Gum Stocks

The printers' supplies department of Goodyear Tire & Rubber Co. has announced the production of two new gum stocks that are now available through all Goodyear distributors. First of the new products is ¼-inch, hard-buffed rubber back engravers' gum, with a hardness range of 20-25. It is said to hold a very close tolerance on the over-all gauge to eliminate make-ready time on presses. At present, it is made in black face only. In addition, Goodyear has developed a new ¼-inch, buffed rubber back engravers' gum, with a hardness range of 30-35.

Improved Luminous Ink

An improved daylight fluorescent ink for outdoor use, said to show no appreciable color loss after 30 days' exposure to summer sunlight, has been introduced by Switzer Bros., Inc., 4732 St. Clair Ave., Cleveland 3. Known as Sunbonded Day-Glo, the new material currently is being produced only in formulations for screen process printing. It was developed especially for 24-sheet posters, outside bus cards, bumper strips, and other pieces to be exposed to sunlight. The new type Day-Glo is in the same fluorescent brightness and color strength as Switzer's regular line and is available in six colors.

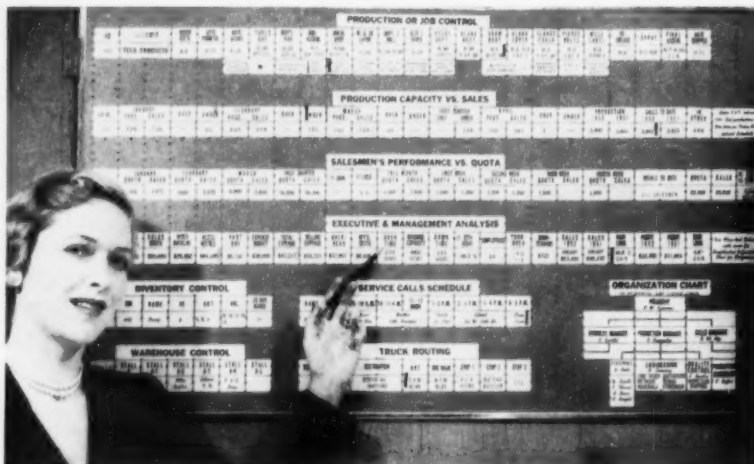
Aluminum Gathering Trays

Hand gathering speeds up to 6,000 sheets per hour are claimed possible with a new gathering tray developed by Pierce Specialized Equipment Co., 350 Peninsular Ave., San Mateo, Calif. Called Traymasters, the units are aluminum trays that can be used singly or stacked to convenient heights and used from a seated position. The special design of the sloping sides is said to allow easy handling of all types of stock, including carbon paper and tissue.

Production Control Board

A standardized production control board, called Flexi-Trol, is being offered by Methods Research Corp., 442 Mosel Ave., Staten Island, N. Y., for use in all types of manufacturing and management operations. The board is being used for production schedules, sales records, management control and analysis, and inventory, traffic, and warehouse control.

The standard size board, 42x24 inches, provides 650 slots for the minimum size control card, which measures 1½x7/8. Larger cards, in double and quadruple multiples of the minimum size, are also available for headings and special information. Special sizes of the board can be made to meet particular job requirements. The manufacturer has prepared a brochure giving complete details on applications and use of the Flexi-Trol board.



Production control board can be used in all types of printing management, manufacturing operations



THE GRAPHIC ARTS IN WASHINGTON

PIA Objects to Order Restricting Printing Machines Used by Minors

Edmund J. Flynn, industrial relations director, Union Employers Section, Printing Industry of America, appeared at a public hearing on May 11 and expressed strong reasons for amending an order proposed by Secretary of Labor James P. Mitchell for declaring operation of power-driven paper products machines and sheet-fed platen printing presses particularly hazardous for minors between the ages of 16 and 18.

By "paper products machines" the proposal means units used in remanufacturing or converting paper or pulp into finished products. The order would cover not only operating but assisting to operate platen, die-cutting or punch presses involving hand feeding; arm-type wire stitchers or staplers; circular or band-saws; corner cutters or mitring machines; corrugating and single- or double-facing units; envelope die-cutting presses; guillotine paper cutters or shears; horizontal bar scorers; laminating or combining machines; sheeting machines; scrap paper balers and vertical slotters.

Mr. Flynn made it clear that PIA does not oppose any order designed to protect minors against occupational hazards. He made three recommendations for narrowing the scope of the proposed Hazardous-Occupations Order No. 12, which would be issued under the child labor provisions of the Fair Labor Standards Act.

Mr. Flynn suggested that the order should not cover minors in established apprentice or cooperative school training programs where they are subject to proper supervision. He stressed that, because of the critical manpower situation, any legislation or government regulation which would impede either type of training program would be a severe hardship to the industry.

Mr. Flynn noted that Secretary Mitchell might use as a guide the Pennsylvania regulation which prohibits employment of minors under 18 on punch presses, but excepts those who are duly authenticated apprentices if their work is always done under proper supervision.

Referring to the proposed order's definition of "operating or assisting to operate" as including "any other work in connection with operation of the machine," Mr. Flynn said:

"We think this definition is unnecessarily broad and can affect such clearly non-hazardous occupations as bringing paper to machines and taking finished products away. The order should apply only to employees actually operating the equipment."

Mr. Flynn also expressed the conviction that the order should not apply to equipment which has been made "hazard-

proof" by the use of proper safety devices. "Practically all paper products machines covered by the order can be made less hazardous by adding safety devices," he said. "In the commercial printing industry great care is continually being taken to minimize injuries in press and bindery operations. Efforts in this direction should be encouraged by exemption of equipment having adequate safety features."

Kefauver Talks at New York Direct Mail Day

Direct Mail Day in New York, May 5, featured a talk by Sen. Estes Kefauver in which he expressed suspicion of any legislative proposal that would seriously handicap sales promotion "at this uncertain moment in our economy," and attacked the postal rate increase bill as "precisely such a measure."

Calling the bill ill-timed and discriminatory, Senator Kefauver doubted whether Congress would approve any substantial increases at this time.

"The fact that business should not ask for unreasonable favors from government surely does not mean that government should discriminate against business," he said. "There is good reason to think that is exactly what would happen to commercial users of the mails if the bill were passed in its present form."

"Even more dangerous is the further proposal of the Post Office Department that rate-making be removed absolutely from the purview of Congress, and that all rates be set by the Post Office, subject only to general Congressional directives and to factual review by an independent commission."

Limit on Competitive Operations Sought by Congressman-Printer

Representative Frank C. Osmer, Jr., of New Jersey, who is president of Bergen Press, Inc., in Englewood, has introduced H. R. 8832, a bill "to terminate or limit those activities of the Government which are conducted in competition with enterprise, to establish the Anti-Government Competition Board, and for other purposes."

The bill was referred to the House Committee on Government Operations, of which its proponent is a member. When he introduced the bill he called attention to a subcommittee report, issued after hearings on Government commercial activities, which recommended "that the Federal Government get out and keep out of competitive business operations."

"Such an arrangement," Senator Kefauver said, "would make the Post Office Department, to all intents and purposes, an autonomous government corporation like the scandal-rocked Federal Housing Administration. Congress could influence it only with extreme difficulty."

"One of the aspects of the postal bill that I have found most distressing is the rationalization that has accompanied some of the arguments for higher rates. There are good arguments, and there is no shame in making them. But that does not excuse the Post Office Department for claiming savings of a million dollars a day when the Budget Bureau only shows cost cuts totaling \$1.4 million a year. It does not excuse the bland assumption on the part of Post Office officials that the Post Office is a business, when its basic character has been spelled out in legislation and official interpretation for a hundred years."

Senator Kefauver's subject was the importance of advertising and selling in our changing economy, which he saw as undergoing "what optimists might call a readjustment that might snowball into a genuine recession."



Public Printer Raymond Blattenberger (left) accepts award from Sen. Leverett Saltonstall and Ned H. Dearborn, president of the National Safety Council, in recognition of safety record set in 1953 by Government Printing Office, which had accident frequency rate 59 per cent below industry average



Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

TAGA Members Hear Papers On Color and Tone Control

By Charles F. King

The results of scientific investigation in all fields of graphic reproduction from collotype to xerography were covered in the 22 papers presented before the sixth annual conference of the Technical Association of the Graphic Arts in Milwaukee, May 10-12.

Only a few years ago the association's committee was forced to seek papers to fill a two-day session, but this year the committee chairman, P. E. Tobias, Edward Stern & Co., Inc., found it necessary to have an evening session to permit material to be presented without dividing the meeting into concurrent sections. Even though the time permitted for discussion of the papers was limited, the membership indicated that it preferred general sessions to divided ones.

At the short business meeting during the luncheon on the second day, the retiring president, R. L. Shaffer, Pratt Institute, introduced the officers for the next year. They are: G. L. Erikson, president; Paul J. Hartsuch, first vice-president; Robert E. Rossell, second vice-president; Virgil Barta and Jack Roser, members of board of directors.

Color and tone control received more attention than any other phase of the reproduction processes. W. L. Rhodes of the Graphic Arts Division of Rochester Institute of Technology led off with a paper describing a system of color control developed at the Institute. The system offers a statistical method of evaluating multicolor printing both for sharpness of print and volume of ink. H. B. Archer of the same organization then described the effects obtained when tone values were altered to produce gray scales from three superimposed colors. He pointed out that although the faithfulness of the reproduction was at times sacrificed in certain areas by such correction, the general over-all effect was generally much more pleasing.

Since all previous methods of determining dot area and density are either laborious or inaccurate, a new method described by D. J. Howe of Eastman Kodak Co. is of special interest to all concerned with platemaking. Through the use of moiré patterns of dots, an average percentage dot area at a given density may be

(Turn to page 90)



G. L. Erikson, vice-president of Braden-Sutphin Ink Co., Cleveland, is the new president (left) of the Technical Association of the Graphic Arts, which met in Milwaukee, May 10-12. George S. Hammer, Forbes Lithographic Manufacturing Company, Marblehead, Mass., continues as the secretary-treasurer



John C. Henley (center), president of Birmingham (Ala.) Publishing Co., is the new president of the Southern Graphic Arts Association, succeeding S. T. Brown (left) of Memphis. C. E. Kennedy (right) is executive secretary of the southern group and director of the Southern School of Printing, Nashville



This line-up of officials was in charge of the 28th and final PAR conference sponsored by Printing Industry of America, Inc., at Philadelphia in April: Bernard J. Taymans, assistant manager of the PIA; Noel Rippey, executive secretary of Printing Industries of Philadelphia; Conrad F. Stuhlman, who was in charge of series of PAR conferences during past year; and Donald E. Summer, technical director

John H. Davis New Head of Research Printing Group

A technical conference on color photography and color printing was the high point of the fourth annual meeting of the Research and Engineering Council of the Graphic Arts Industry, Inc., in Kalamazoo, Mich., May 12-14. Approximately 150 persons attended the annual meeting of the Council on May 12 and the color conference on May 13.

New president of the council is John H. Davis, Jr., Judd and Detweiler, Inc., Washington, D. C., who succeeded Edward J. Priebe of Kingsport Press, Inc., Kingsport, Tenn. Felton Colwell, Colwell Litho-Products, Inc., Minneapolis, Minn., and Samuel F. Chernoble, Comet Press, Inc., New York City, were named vice-presidents. Treasurer is Joseph Schwartz of Westcott & Thomson, Philadelphia. J. Homer Winkler of Battelle Memorial Institute, Columbus, O., was reelected secretary. Headquarters of the council are in Washington, D.C., with John H. Reed as executive secretary.

The morning session of the annual meeting was occupied with various committee and officer reports while the afternoon session considered research reports of cooperating organizations.

Elliott Donnelley, R. R. Donnelley & Sons Co., Chicago, was general chairman for the color conference on May 13. Two speakers were on the morning program: John S. Odell, Color Correction Project, Radio Corporation of America, Camden, N.J., whose topic was "Color and Electronics," and Dr. Ralph M. Evans, director of the Color Technology Division of the Eastman Kodak Co., Rochester, N.Y., who spoke on "Seeing Light and Color."

Four speakers appeared on the afternoon program: Henry D. Ferguson, vice-president in charge of research for Lawter Chemicals, Inc., Chicago, "More Brilliant Color Printing With Fluorescent Materials"; William A. Kirkpatrick, vice-president and technical director of the Allied Paper Mills, Kalamazoo, "Paper As It Relates to Color Printing"; Francis L. Wurzburg, Jr., sales engineer for the Printing Ink Division of the Interchemical Corp., New York City, "Process Printing and Inks"; and Edward B. Busby, R. R. Donnelley & Sons Co., Chicago, who read a paper prepared by Donnelley engineers on "Control of Color During Printing Production."

On Friday delegates toured plants of Allied Paper Mills, Kalamazoo Paper Co., Kalamazoo Vegetable Parchment Co., Sutherland Paper Co., and Upjohn Co.

Stationery Makers to Meet

Awarding of the Cronite Cup, presented annually for the finest engraved letterhead of the year, will be a feature of the annual convention of the Engraved Stationery Manufacturers Association, which will be held July 18-22 at the Hotel Sheraton, Chicago. Of particular interest to the entire engraving industry will be reports about research projects being conducted by the association's research institute. Donald K. Stoner of Chicago is in charge of convention activities.



Edward J. Triebe (left), retiring president of the Research and Engineering Council of the Graphic Arts Industry, Inc., receives plaque in recognition of his distinguished service from John H. Davis, Jr., newly-elected president of the Council. Others (left to right) are Felton Colwell, new vice-president; Elliott Donnelley, retiring vice-president; J. Homer Winkler, secretary, and Joseph Schwartz, treasurer. Missing is another new vice-president, Samuel F. Chernoble, New York. The Council held its annual meeting and a color conference in Kalamazoo, Mich., from May 12-14.



Head table guests at organization dinner of California's new Peninsula Graphic Arts Association were Edwin E. Naylor, vice-president, and Mrs. Naylor; James R. Hedge, president, and Mrs. Hedge; and A. R. Tommasini, banquet speaker. Outgrowth of Printing Week committee, association has 171 members.



A portrait of Ottmar Mergenthaler, inventor of the Linotype, was presented to the Linotype company recently by Walter H. Cunz (left), director of the company's German affiliate. Herman Mergenthaler (right), son of the inventor, said the portrait, done by Bernard Wichert, was "an amazing likeness."



First draft of a safety code on controls and signaling devices for printing presses is checked by American Standards Association subcommittee at National Safety Council headquarters in Chicago. Committee members include (left to right) Gordon Maltby, International Association of Electrical Inspectors; W. H. Rouse and G. W. Heumann, National Electrical Manufacturers

Association; Lillian Stemp, Research & Engineering Council of the Graphic Arts Industry, Inc.; Ray Ketchmark, Folding Paper Box Association; Chairman Peter Bernard, National Safety Council; John Reed, R & E Council; J. J. Cochran, National Printing Equipment Association; J. McGowan, American Newspaper Publishers Association; and M. L. Priban, Cline Electric Co.

Graphic Arts Safety Subject of Craftsmen's Conference

A safe printing plant is evidence of unflagging vigilance on the part of someone to whom safety is a religion. So said Public Printer Raymond Blattenberger on April 15 at a New York City "promoting safety through human relations" rally organized by the International Association of Printing House Craftsmen and cosponsored by the New York Club of Printing House Craftsmen, the New York Employing Printers Association and 17 other local and national printing groups.

The man who took over direction of the Government Printing Office after long printing plant experience indicated that nowhere near enough printing managements have been converted to the safety religion. He pointed out that only about 125 of the some 30,000 firms in this country are National Safety Council members, and that only 52 of the 125 have reported their accident experiences to the Council's Printing and Publishing Division for recording.

Printing plant supervisors must play an important part in any effective safety program, said Mr. Blattenberger. He rated high worker morale as one of the strongest bases for plant efficiency, economy and high productivity.

Supervision as the keystone of the accident prevention structure was also emphasized by John M. Wolff, vice-president, Western Printing & Lithograph Co., St. Louis, and past president, Printing Industry of America. Calling safety "one of the added bonuses of good supervision," he classed accident prevention as an inherent part of the supervisor's responsibility for work done, for the condition of equipment, and for department efficiency.

Peter J. Bernard advised that a safety program begins when a job applicant is being interviewed. He spoke from his experience as safety and personnel director for H. Wolff Book Mfg. Co., New York City, a plant whose safety program has saved thousands of dollars. He is also International Association of Printing House Craftsmen safety chairman, and chairman of the National Safety Council's Printing and Publishing Section.

The speaker pointed out that 16 per cent of printing industry accidents in-

volve employees during their first three months of work. This indicated unfamiliarity with the plant and its equipment, and absence of safety indoctrination. Mr. Bernard said that 18.5 per cent of employee injuries occur after from five to ten years of work in the same plants, a fact pointing to "familiarity breeds contempt" as a contributing cause, which can be offset only by unremitting adherence to safety rules.

Avoidable causes of accidents listed by Mr. Bernard include "horseplay" by employees with compressed air lines, which he felt are kept at pressures far beyond that needed for efficient operation; careless materials handling, causing 26.9 per cent of printing plant mishaps; failure to replace guards on machines partly dismantled for cleaning or repair; thoughtless operation of button controls; ignoring safety devices and precautions while operating guillotine paper cutters; over-lifting, which accounts for the sizable incidents of strains and hernias among printing industry workers.

Judges in the 24th Annual Exhibition of Newspaper Typography included Arthur S. Overbay, president of Typographic Service Co., Indianapolis; Henry Dreyfuss, industrial designer; and Edgar Ansel Mowrer, syndicated columnist. First prize, the Ayer Cup, went to the New York Herald Tribune, seven-time winner of the contest



Monotype Users Association Organized by Arthur Overbay

Arthur S. Overbay, president of the Typographic Service Co., Inc., Indianapolis, Ind., has announced the formation of the Monotype Users' Association, an organization of United States and Canadian owners and users of Monotype equipment. Mr. Overbay is chairman.

According to the announcement, membership applications have been received from members of the Printing Industry of America, Inc., International Typographic Composition Association, Advertising Typographers of America, and from firms and individuals not affiliated with national trade associations.

The new association is intended to provide a two-way street between Monotype users and the Lanston Monotype Machine Co. for greater use of the system. Among MUA purposes listed in the announcement are circulating the latest Monotype equipment developments throughout the organization; encouraging printing buyers and specifiers to choose Monotype faces and the Monotype system; advising the company in the formulation of policies, product improvements and typographic developments; combining the experience of users with that of Monotype personnel in solving composition problems; and providing methods for and assistance in training Monotype operators.

Plans for 1954 Packaging Show

The 1954 exposition, competition and short course of the Industrial Packaging and Materials Handling Society of Engineers has been announced for Sept. 28-30 in the Chicago Coliseum. C. J. Carney, Jr., managing director of the society and the yearly program, reported that the 1953 mid-October exposition in Boston was an outstanding success, and that extensive plans have already been made for the Chicago events.

Box Makers Re-elect Walters

William H. Walters, president of United States Printing & Lithograph Co., Cincinnati, was reelected president of the Folding Paper Box Association of America at the group's recent annual meeting in Chicago.



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Mainefold Enamel
Mainefold Enamel Cover
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Seal Enamel
Engravatone Coated
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UNCOATED PAPERS

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Carfax Super
Carfax Eggshell
Fenwick Superfine
Wescar Offset
Wescar Satin Plate Offset
Wescar Gloss Plate Offset
English Finish Litho
Super Litho
Duplex Label

Nation-wide Service Through Oxford Merchants

Albany, N. Y. W. H. Smith Paper Corp.
Atlanta, Ga. Wyant & Sons Paper Co.
Augusta, Maine Carter, Rice & Co., Corp.
Baltimore, Md. The Mudge Paper Co.
Bethlehem, Pa. Wilcox-Walter-Furlong Paper Co.
Boise, Idaho Blake, Moffitt & Towne
Boston, Mass. Carter, Rice & Co. Corp.
Storrs & Bement Co.
Buffalo, N. Y. Franklin-Cowan Paper Co.
Charlotte, N. C. Caskie Paper Co., Inc.
The Charlotte Paper Co.
Chattanooga, Tenn. Bond-Sanders Paper Co.
Chicago, Ill. Birmingham & Prosser Co.
Bradner, Smith & Co.
Marquette Paper Corporation
The Whitaker Paper Co.
Cincinnati, Ohio The Johnston Paper Co.
The Whitaker Paper Co.
Cleveland, Ohio The Cleveland Paper Co.
Dayton, Ohio Cincinnati Cordage & Paper Co.
The Whitaker Paper Co.
Des Moines, Iowa Birmingham & Prosser Co.
Detroit, Mich. Chope Stevens Paper Co.
Fresno, Calif. Blake, Moffitt & Towne
Hartford, Conn. Green & Low Paper Co., Inc.
Storrs & Bement Co.
Indianapolis, Ind. MacCollum Paper Co.
Jacksonville, Fla. Jacksonville Paper Co.
Kalamazoo, Mich. Birmingham & Prosser Co.
Kansas City, Mo. Birmingham & Prosser Co.
Knoxville, Tenn. Louisville Paper Co.
Lincoln, Neb. Western Newspaper Union
Little Rock, Ark. Roach Paper Co.
Long Beach, Calif. Blake, Moffitt & Towne
Los Angeles, Calif. Blake, Moffitt & Towne
Louisville, Ky. Louisville Paper Co.
Lynchburg, Va. Caskie Paper Co., Inc.
Manchester, N. H. C. H. Robinson Co.
Memphis, Tenn. Louisville Paper Co.
Miami, Fla. Everglades Paper Co.
Milwaukee, Wis. Allman-Christiansen Paper Co.
Sensenbrenner Paper Co.
Minneapolis, Minn. Wilcox-Mosher-Leffholm Co.
Nashville, Tenn. Bond-Sanders Paper Co.
Newark, N. J. Bulkley, Duntion & Co., Inc.
New Haven, Conn. Bulkley, Duntion & Co.
(Div. of Carter, Rice & Co. Corp.)
Storrs & Bement Co.
New York, N. Y. Baldwin Paper Co., Inc.
Bulkley, Duntion & Co., Inc.
Green & Low Paper Co., Inc.
The Whitaker Paper Co.
Oakland, Calif. Blake, Moffitt & Towne
Omaha, Neb. Western Paper Co.
Philadelphia, Pa. Atlantic Paper Co.
Wilcox-Walter-Furlong Paper Co.
Phoenix, Ariz. Blake, Moffitt & Towne
Pittsburgh, Pa. General Paper Co.
Brubaker Paper Co.
Portland, Maine C. H. Robinson Co.
Portland, Oregon Blake, Moffitt & Towne
Providence, R. I. Carter, Rice & Co. Corp.
Richmond, Va. Cauthorne Paper Co.
Rochester, N. Y. Genesee Valley Paper Co.
Sacramento, Calif. Blake, Moffitt & Towne
St. Louis, Mo. Birmingham & Prosser Co.
Shaughnessy-Kniep-Hawe Paper Co.
Tobey Fine Papers, Inc.
Salt Lake City, Utah Western Newspaper Union
San Bernardino, Calif. Blake, Moffitt & Towne
San Diego, Calif. Blake, Moffitt & Towne
San Francisco, Calif. Blake, Moffitt & Towne
San Jose, Calif. Blake, Moffitt & Towne
Seattle, Wash. Blake, Moffitt & Towne
Sioux City, Iowa Western Newspaper Union
Spokane, Wash. Blake, Moffitt & Towne
Springfield, Mass. Bulkley, Duntion & Co.
(Div. of Carter, Rice & Co. Corp.)
Mill Brand Papers
Paper House of New England
Stockton, Calif. Blake, Moffitt & Towne
Tacoma, Wash. Blake, Moffitt & Towne
Tampa, Fla. Tampa Paper Co.
Toledo, Ohio Paper Merchants, Inc.
Tucson, Ariz. Blake, Moffitt & Towne
Worcester, Mass., Esty Div. Carter, Rice & Co. Corp.

OXFORD PAPER COMPANY, 230 Park Avenue, New York 17, N. Y. ★ OXFORD MIAMI PAPER COMPANY, 35 East Wacker Drive, Chicago 1, Ill.

Mills at Rumford, Maine, and West Carrollton, Ohio

Management Problems on Eastern Seaboard Program

For printers, suppliers and their ladies from Baltimore, Newark, New York, Philadelphia, Washington, Wilmington and other cities the Eastern Conference of the Graphic Arts Industries May 6-8 was a refreshing combination of easy-does-it work and free-flowing play in a sylvan setting at Galen Hall, Wernersville, in Pennsylvania Dutch country.

First of two business sessions was chaired by Herbert G. Pillen of Mercury Press, Washington, and Beacon Press, Richmond, Va., and president of the Washington Graphic Arts Association. Management's responsibilities were reviewed by William H. Walling, board chairman, Rogers-Kellogg-Stillson, New York, and Printing Industry of America vice-president; J. R. Jackman, president, Rumford Press, Concord, N.H., and a PIA director; and C. A. Sienkiewics, president, Central-Penn National Bank of Philadelphia.

Discussing management philosophy and objectives, Mr. Walling stressed "the great moral advantages which come from treating customers as real friends, from friendly, fair and decent relationships with personnel, and from serving our country, community and industry without stint."

His management realized early in its experience "the futility of doing business with customers we didn't believe in, or those with whose business ethics we disagreed. It was far better to break off such relationships, even though profitable. But if a customer was sincere, honest and ethical with his printer there was no extent to which we would not go to keep his good will."

Stressing the importance of management-personnel relationships, Mr. Walling said: "Employee welfare must be a matter of real concern, not just lip service. Do we really care about our employees' welfare, or is our relationship with them entirely perfunctory? We try to get our employees to talk with us about their problems, but without patronizing them or setting up a paternalistic relationship. We try to make them feel a pride in the company and the industry."

Mr. Jackman talked on management controls and tools. He saw no satisfactory substitute for first-hand knowledge of "what's going on and what's in the minds of your people." He could get more new and good ideas about his business from a trip through the plant, or lunch with a customer, supplier or salesman, than he could from "all the beribboned treatises" that might come to his desk. "I use figures and reports constantly," he said, "but I don't, and don't you, ever let them take the place of knowledge gained from personal contact."

Knowledge that each man accepts responsibility for his work is Rumford Press' most important management control. When Mr. Jackman became president he charged his management committeemen with full responsibility for their jobs. "Do it your way," he told them. "I don't want you ever to be in a spot where you fail because you tried to do your job my way



W. T. Clawson (right), advertising manager of the Miller Printing Machinery Co., Pittsburgh, accepts a citation from Marion Egbert, American Music Conference, for producing the prize winning ad in the fourth annual AMC advertising awards competition. At left is Dr. J. C. Kendel, the AMC vice-president

against your better judgment." Key men took to the plan "like ducks to water." Said Mr. Jackman: "Every foreman, department head and salesman is now doing a better job because he has the confidence of his superiors and is standing on his own feet, making most of his own decisions, free to check his thinking with others, but basically responsible for doing his job as it should be done in the best interests of the company."

The speaker then reviewed controls that tell whether or not his organization plan is functioning properly. He advised

close attention to inventories and customers' accounts.

Mr. Jackman called the balance sheet a barometer pointing to troubles ahead, and the operating statement a thermometer showing what's going on right now. He felt that many managements fail to get full control value from operating statements. His operating statement shows comparisons with budget figures. He would as soon get along without a budget as a navigator would without a compass.

Mr. Sienkiewics outlined the economic challenge of 1954 in terms of three essential elements—effects of international tensions on determining economic policy; business transition from superboom to more normal and stable conditions; and management appraisal of things to come in order to sustain its position in the economy.

"We are entering a new period of fierce competition in which the race goes to the swift, strong and resourceful. The period ahead will be a severe test for management. It must do better the things it now does well—better planning and selling to lessen its exposure to economic fluctuations. It will have to recruit and develop good personnel to produce and move more goods to market. It must build its own strength to withstand business ups and downs, and wherever possible improve its dealings with workers if it is to have a vital cooperating team.

Closing session featured a panel on industrial relations, with William P. Gildea, Jr., Falconer Co., Baltimore, as chairman. Panelmen were Raymond Blattenberger, Public Printer of the United States; Edmund J. Flynn, industrial relations director and secretary, Union Employers Section, Printing Industry of America; Matthew A. Kelly, industrial relations director, New York Employing Printers Association; Cyrus L. MacKinnon, general manager and secretary, Franklin Association of Chicago; and John W. Seybold, industrial relations director, Printing Industries of Philadelphia.

Morris Honored for Service

The 1954 Service-to-Industry Award sponsored by the Navigators, New York City, has been presented to Charles V.



Charles V. Morris

Morris in recognition of his 25 years of service for the graphic arts industry, chiefly in the paper field. Associated with Henry Lindenmeyr & Sons and formerly with J. E. Linde Paper Co., Inc., and Reinhold-Gould, Inc., he is a member of the board of governors of the Club of

Printing House Craftsmen of New York, active in the New York Employing Printers Association and the Direct Mail Advertising Association, and has taught and lectured extensively for schools and graphic arts institutions. His audience participation talks on paper have been heard by many trade groups in and outside of New York City. As a founder of the World War II Graphic Arts Victory Committee, he authored "How to Stretch Your Paper," a guide for saving paper for the war effort. He has written many articles for trade publications and his books include one on paper problems.



Officers of PIA's new Rotary Business Forms Section include Max Clarkson of Clarkson Press, Buffalo, N.Y., treasurer; Joseph Steir of Alfred Allen Watts Co., Belleville, N.J., president; and John M. Baird of Baird, Inc., Tarentum, Pa., secretary. Vice-president Otto Bull of Workman Manufacturing Co., Chicago, was not present for picture. Officers were elected during Dayton meeting on April 29-30

Joseph Steir Heads New PIA Rotary Business Forms Group

Joseph Steir of the Alfred Allen Watts Co., Belleville, N.J., has been named president of the newly-organized Rotary Business Forms Section of the Printing Industry of America, Inc. He was elected at a two-day meeting of some 150 representatives of 90 business form manufacturers in Dayton, O., April 29 and 30.

Vice-president of the new group is Otto Bull, Workman Mfg. Co., Chicago, who was unable to attend the organizational meeting. John M. Baird, Baird, Inc., Tarentum, Pa., is the new secretary, and Max Clarkson, Clarkson Press, Inc., Buffalo, N.Y., is treasurer.

The conference was planned and directed by Frank F. Pfeiffer, Reynolds and Reynolds Company, Dayton, who is chairman of PIA's Special Groups Committee. All sessions were off the record and trade journal representatives were requested not to report proceedings in detail. Suppliers were also barred from active participation, and the program indicated that no proceedings will be published.

James J. Rudisill, PIA president, presented the opening remarks at the organizational session at which officers and the executive committee were elected.

The general session on Thursday morning had on its agenda such subjects as: available equipment, methods and processes, and new developments. After a luncheon, the Thursday afternoon general session continued with discussion of manpower requirements for presses and collators and of waste and spoilage.

Kenneth P. Morse, executive vice-president of the Standard Register Co., Dayton, was the banquet speaker Thursday evening. His topic was "What's Ahead in Machine Accounting?"

Delegates spent Friday morning touring the plant of the Reynolds and Reynolds Co. At luncheon, they heard representatives of the National Cash Register Company, Dayton, talk on "Properties and Characteristics of NCR Papers," and "Sales Policies Regulating NCR Paper Distribution."

During Friday afternoon, the general session continued on such topics as collating, finishing and bindery practices; and the paper merchants' role in web printing.

The two-day conference ended late Friday afternoon with a meeting of the new officers and members of the executive committee who include the following:

Three-year terms: Carroll D. Blanchard, Rein Company, Houston, and C. C. Barfield, Harry Barfield Co., Atlanta. Two year-terms: Charles E. Snow, Ditto Press, Cincinnati; Marvin Gale, Gale Printing Co., Detroit; Mark J. Griggs, Commercial Publishers, Inc., Parsons, Kan., and A. B. Howe, Pioneer, Inc., Tacoma, Wash. One-year term: Clarence E. Krieger, Krieger-Ragsdale, Evansville, Ind., and M. G. Lewis, M. G. Lewis Printing Co., Jacksonville, Fla.

Members of the Washington headquarters staff of the Printing Industry of America, Inc., supervised registration and procedure for the conference.

Plans Near Completion for PIA Washington Offices

With the announcement of arrangements to purchase a piece of property in the District of Columbia, plans are being completed for construction of a national headquarters building for Printing Industry of America, Inc.

Under the direction of Elmer G. Voigt, building committee chairman and vice-chairman of the board of Western Printing & Lithographing Co., Racine, Wis., plans have been drawn for the headquarters, which will be a reproduction of one of the historical mansions at Williamsburg, Va. Its style will be in harmony with the residential atmosphere in which the property is located.

The decision to build new headquarters facilities was made by the PIA board after a survey of crowded conditions in present office space. The project is being financed out of a special fund subscribed by PIA members.

In addition to offices for the PIA activities, the modern, air-conditioned building will also provide space for headquarters staffs of the Education Council and the Research & Engineering Council.

Open Canadian Mail Contest

Entry forms and instructions for the 1954 Canadian Direct Mail Leaders contest went out early in May to sponsors, designers, and producers of Canadian direct mail advertising. As in previous years, the contest's sponsor, Provincial Paper, Ltd., announced that entries were restricted to direct mail pieces designed and produced in Canada. Winners without rank will be chosen in five categories. The closing date for all entries in the competition is to be Sept. 15.

Al Paul Resigns PIA Position

Alexander Paul, Printing Industry of America director of management services, is resigning from that position, effective August 1, to become sales manager for Dittler Brothers, Inc., Atlanta, Ga., calendar, memo and book printers.



Patterned after a historic Williamsburg, Va., mansion, this building is planned as the headquarters for Printing Industry of America, Inc. The members are subscribing to a special fund for the building

200 Hear ITCA Speakers Talk on Industry Needs

Printing is still the most effective medium for selling products and services. Whatever the process, typesetting is an integral part of it, and composition houses should promote typography as one of the greatest essentials of modern business. So said International Typographic Composition Association president Harold L. McGirr at the 35-year-old organization's Eastern spring conference April 22-24 in New York City.

Both Mr. McGirr and Frank M. Sherman, ITCA executive secretary, stressed the need for typesetting plant managements to keep abreast of new developments at a time when this branch of the graphic arts is facing a new era in which photocomposition is playing its part. Reflecting ITCA's policy of keeping in step with what's new were a first meeting of representatives of eight member plants using Intertype Fotosetters, a visit to Mergenthaler Linotype's plant to see a demonstration of the preproduction Linofilm model, and announcement that a clinic on photocomposition will be staged at the Sept. 23-25 convention in Chicago.

Nearly 200 composition house executives from 24 states and Canada attended the conference. Business session talks and informal opinion swapping indicated optimism concerning what the rest of this year offers typesetting enterprises.

Management's need for knowing all facts about its business was emphasized by Harold R. Dantuma of Chicago, ITCA vice-president. All facts must be evaluated. Then must come action—"Don't let the facts gather, but use them as a guide for continuing on a fixed course," he declared to ITCA members.

William E. Lickfield, editor of *The Trade Compositor*, called for more and continuous self-advertising by composition houses. He pointed out that 100 profitable member plants spent for advertising and promotion in 1951-52 only 1.26 per cent of total costs, and that the trade composition figure shown by the Printing Industry of America ratios for 1953 was only 1.09 per cent. The speaker pointed up the value of allocating to advertising a fair amount to do a good job.

Mr. Sherman reviewed ITCA activities, called attention to the convention in Chicago, where the association was born, and announced a March 1955 meeting in Los Angeles. He reported that \$37,000 total dues payments were \$9,000 more than last year.

Dr. Robert L. Leslie, vice-president, The Composing Room, Inc., New York City, urged plant owners and superintendents to go in for vocational adoption, especially of preapprentices. Under the adoption plan each boy in a shop has the counsel and encouragement of a foster father. Pointing out that a large percentage of composing room employees are 60 or more years old, Dr. Leslie stressed the necessity for interesting youth in "the rich background of our industry."

G. Leonard Gold, Prestige Books, New York City, discussed "Business Is Where You Find It." A panel dealt with new

equipment and services. W. E. Trevett used slides to illustrate his talk on the camera as a composing room tool. Oscar Hoffman reported on Teletypesetter operations in his St. Louis plant, and Bruno Woernle of Baltimore discussed Filmo-type service to customers.

At another business session Mr. Hoffmann detailed adequate production time records as a money-maker. Frank Lightbown of Boston reviewed the fundamentals of management. Sol Cantor, president, The Composing Room, Inc., told how cared-for equipment "takes care of you," and the topic assigned to Clarence E. Harlowe of Washington was "Your Type Metal is Golden."

The annual banquet was a testimonial to Mr. McGirr for his services as ITCA president, first vice-president for three years, and 1946-50 president of the Typographers Association of New York, Inc.

Opens New Trade Comp House

Elmer M. Jenkins, a past-president of the Boston Club of Printing House Craftsmen, has resigned as general manager of the Boston News Bureau to start his own trade composition house. The new organization, known as Elmer M. Jenkins, Inc., began operations April 1. To equip his new plant, Mr. Jenkins purchased the machinery and equipment of the Mallard Typesetting Co., which recently ceased operations after 15 years in the Boston trade typesetting field. Mr. Jenkins has been an instructor of printing classes in vocational schools and for the past two years has been instructing classes in printing production management at Boston University.



Elmer M. Jenkins

Southwestern Graphic Arts Exposition to Be July 3-11

By J. H. Reed

More than a thousand printers and others from the graphic arts industry are expected to attend the first Southwestern Graphic Arts Exposition and a concurrent series of conferences at Houston's Shamrock Hotel July 3-11.

The central feature of the exposition, which will offer the biggest educational program ever provided for printers in the southwestern states, will be displays of printing machinery and equipment in the Hall of Exhibits adjacent to the hotel.

In addition to the exhibits, five conferences have been arranged for members of different groups in the printing trades.

The Ninth District Conference of the International Association of Printing House Craftsmen will be held July 2-3 under the direction of Wallace Van Houten, Ninth District president.

From July 4 to 7, the Southwestern Conference of Printing Pressmen and Assistants of North America will be held at the Rice Hotel in downtown Houston, and the Southwestern Typographic Composition Association has scheduled a two-day meeting at the Shamrock July 9-10.

Employing printers will be interested in the Southwestern Graphic Arts Management Conference—the first such event of its kind in the area—which has been set for July 5-6.

The final event on the meeting schedule will be the Southwestern Litho Clinic, scheduled for July 10-11.

Heads Chicago Printing Week

Wayne V. Harsha, editor of *THE INLAND PRINTER* since 1951, has been named chairman of Chicago's Printing Week celebration in 1955 by Floyd C. Larson, president of the Chicago Club of Printing House Craftsmen.



Hubert H. A. Sternberg, board chairman of the Original Heidelberg factory in West Germany, receives an early 17th century copper printing press from Dr. Engst, chairman of the committee in charge of DRUPA, West German printing and paper fair, recognizing Sternberg's work as committee president



Newly-elected officers of Printing Industries of Florida, Inc., are M. G. Lewis, Jacksonville, president; Alfred Miller, Jacksonville, vice-president; Vardra Cameron, Orlando, treasurer; and Al Cody, Kissimmee, board chairman. Officers were chosen during Southern Graphic Arts Exposition in Orlando

Florida Printing Industries, SGAA Hold Joint Meeting

Over 600 printers met at Orlando, Fla., May 6-9, in a joint convention of the Printing Industries of Florida, Inc., and the Southern Graphic Arts Association. It was the 13th annual meeting of the Florida printers and the 33rd annual meeting of the graphic arts association.

Headlining the speakers on the three-day program were James J. Rudisill, president of Printing Industry of America, Inc.; John H. Doesburg, Jr., secretary of the Master Printers Section of PIA; Frank H. Parke, president of Southern Graphic Arts Association; Wade E. Griswold, executive director of the Lithographic Technical Foundation; Harold N. Cornay, New Orleans; J. Tom Morgan, Jr., Columbus, Ga.; and John C. Henley III of Birmingham, Ala.

Featuring the program was a skit presented by the Jacksonville Club of Printing House Craftsmen entitled, "How to Sell and How Not to Sell Printing," and a two-hour forum discussion on "The Advertising Agency and the Printer."



George Wise, Cleveland, chairman of the Membership Commission of International Craftsmen, is being boosted for International third vice-president by the Cleveland Craftsmen's Club

New officers for the Printing Industries of Florida are: M. G. Lewis of Jacksonville, president; Alfred Miller, Jr. of Jacksonville, first vice-president; Edwin Burr of Lakeland, second vice-president; Vardra Cameron of Orlando, treasurer; and Charles Rosenberg of Tallahassee, secretary. James H. Jeudevine of Pensacola was elected to the board of directors. Robert T. Rice is executive secretary and Al Cody of Kissimmee is board chairman.

DMAA's Chicago Direct Mail Day Draws Crowd of 700

Revived interest in uses of direct mail advertising was in evidence in the Chicago Direct Mail Day demonstration May 7, at which more than 700 persons registered. It was one of a number of demonstrations conducted in various cities under the general auspices of the Direct Mail Advertising Association, Inc., whose president, Lawrence G. Chait, director of list research for Time, Inc., was one of the speakers.

Seventeen advertising and graphic arts groups in the Chicago area participated in the demonstration, and 20 of their leaders, under the chairmanship of Charles S. Downs, national vice-president of DMAA, had charge of arrangements. Following the platform discussion of various phases of direct advertising and the presentation of numerous case histories of methods and results, 13 "circles of information," with consultants in charge of each table, got into operation to give advice about individual problems relating to methods, media and production equipment. Six consultants were stationed at the two tables assigned to the "Printing Processes" circle.

Congressman Robert J. Corbett of Pennsylvania, editor and publisher of the *North Pittsburgh Times* and a member of the Post Office committee, was introduced to luncheon guests as "the best informed man in Congress concerning direct mail." Congressman Corbett criticized the Government attitude that the Post Office Department should pay its own way, in view

Printing Executives, Labor Leaders Honor Dunwody

Prominent executives in the graphic arts industry and officials of organized labor took part in a special Chattanooga homecoming celebration honoring Thomas E. Dunwody, president of the International Printing Pressmen and Assistants Union of North America. The event opened with a reception on April 30 and was highlighted by a banquet on May 1. Mr. Dunwody, who for 36 years was director of the union's technical trade school at Pressmen's Home, Tenn., and editor of the organization's magazine, *The American Pressman*, joined Chattanooga Union No. 165 in 1910 while he was foreman of a commercial printing plant.



Thomas E. Dunwody

Silk Screen Workshop Planned

Cleveland Craftsmen will have a chance to observe all phases of production in silk screen process printing at a special Silk Screen Workshop June 19. The workshop will be conducted at the plant of Silk Screen Process, Inc., operated by Milton Grant, vice-president of the International Silk Screen Association.

of its being one of the most productive in promoting the prosperity of business enterprises.

The Congressman indicated that much could be done to increase efficiency in Post Office management, and he advocated that officials should strive for an increase in volume of postal matter by lowering rates of postage and charging deficits to "expense," just as promotional expenses are charged in the cases of other departments that promote the general welfare of the country's economy.

Participating in Direct Mail Day activities in Chicago were these two experts on Post Office affairs, Robert Johnson, counsel of the House Post Office Committee, and Congressman Robert J. Corbett, publisher and House committee member

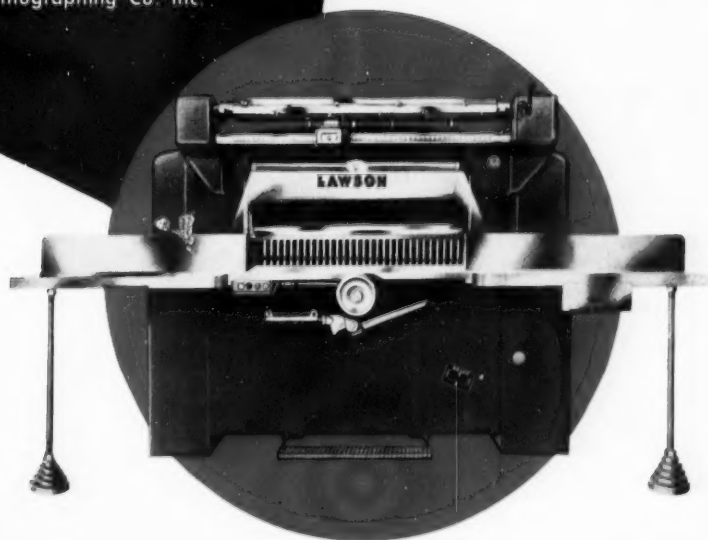




"Our new
LAWSON
electronic
SPACER

has increased
production
and profits
tremendously . . ."

says Harry E. Brinkman,
President, Cincinnati
Lithographing Co. Inc.



We quote Mr. Harry E. Brinkman, President of Cincinnati Lithographing Company,
"We are very happy that we bought this cutter. It does everything that Charley
Beachler promised it would. You should listen to what the Operator has to say
. . . so much praise it would make you blush."

Write today for illustrated folder on Lawson Electronic Spacer Cutter. Also on Rapid
3-Knife Trimmer and Multiple Head Drill.

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CHICAGO: 628 SO. DEARBORN ST. BOSTON: 176 FEDERAL ST. PHILADELPHIA: BOURSE BUILDING



Among plant tours during the Sixth District Craftsmen's conference, for which Milwaukee-Racine Club was host, was one to Western States Envelope Co. Craftsmen learned about punch press operations

250 at 6th District Craftsmen's Milwaukee Conference

By Clifford L. Helbert

"Our great standard of living flows from the fact that we Americans have unlocked the door to production," Paul R. Leach, Jr., midwest manager of the Du Pont Company's extension division, told delegates attending the 6th District Conference of the International Association of Printing House Craftsmen on May 8 in Milwaukee. The conference, attended by more than 250 Craftsmen from Chicago, Rock River Valley, Milwaukee and Racine, was supervised by Percy Champion, director of quality control at Milprint, Inc., Milwaukee.

Mr. Leach, a former newspaper man and Washington correspondent, used two sheets of cellophane to show the part tools play in building our standard of living. One sheet, made in a housewife's kitchen, would sell for about \$50 a pound. The other, made in a \$20 million plant, sells for about 50 cents a pound.

"Opportunities in Foil Printing," were discussed by James Birnie, general director of style and design, Reynolds Metal Co. Birnie pointed out how aluminum foil has been used to solve problems of food packaging and preservation as well as to achieve dramatic package design which has assisted sales. He emphasized that foil printing can be done by any of the three major processes — letterpress, lithography and gravure.

Led by Tom Laffey, Sr., Western Printing and Lithographing Co., Racine, a production clinic discussed methods used in producing six nontypical jobs. Included among the samples were five-color litho sheets, sheet-fed gravure samples, silk-screened halftone posters and several jobs which combined more than one process.

On Saturday morning the craftsmen toured the Western States Envelope Co. of Milwaukee under the direction of Earl Ellis, 6th District representative.

Albert L. Kolb, International treasurer, Buffalo, New York, was the International representative to the conference, along

with Thomas P. Mahoney, International first vice-president. The conference ended Saturday night with a dinner dance.

Boxboard Printability Research Project Started at Lehigh U.

Dr. Martin D. Whitaker, president of Lehigh University, Bethlehem, Pa., has announced the negotiation of a contract between the Lehigh University of Research and the Folding Paper Box Association of America for a research project to undertake applied and fundamental studies pertaining to the measurement of printability of boxboard.

On behalf of the Folding Paper Box Association, President William H. Walters, U. S. Printing & Lithograph Co., has appointed a special task committee to direct this research project.

Max T. Lloyd New Executive Head of MASA in Detroit

Max T. Lloyd has been named executive secretary of the Mail Advertising Service Association International, succeeding Jeannette Robinson, who is retiring after 25 years in the post. The headquarters for the association of direct mail producers will continue to be in Detroit, and Mr. Lloyd was to assume his new duties there before June 1. He formerly was director of public relations for the National Savings and Loan League, Washington, and served as managing editor and advertising manager of the League's monthly Journal.



Max T. Lloyd

Name Association Manager

George Bovik, Jr., president of Printing Industry of Seattle, Inc., has announced the appointment of Ira F. Hurlburt as general manager of the association. Mr. Hurlburt, a graduate of the University of Washington, formerly was industrial relations manager for the Seattle division of Container Corporation of America, and he was previously with General Mills, Inc. He is a member of the Northwest Personnel Management Association. Mr. Hurlburt replaces Charles L. Bushell, who resigned recently to become vice-president of the Deers Press, Seattle.



Ira F. Hurlburt

Officiating at opening of the fourth Lithographic Awards Competition and Exhibit sponsored by LNA were Herbert W. Morse, LNA promotion director; George P. Hughes, Kindred, Maclean & Co., LNA committee member; Ralph Cole, Consolidated Lithographing Corp., chairman of lithographic promotion committee; Lester J. Scott, U. S. Printing & Lithograph Co., chairman, awards and exhibit committee; and W. Floyd Maxwell, LNA executive director. The exhibit is now on a tour of principal cities

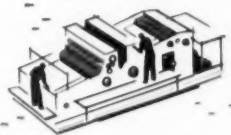


THE CHARACTER OF Leadership

America's first and finest printing rollers of more than a century ago were made by SAM'L BINGHAM'S SON MFG. CO. Through all the changes in printing presses and printing inks, Bingham's continuous research has maintained that leadership by producing ever finer rollers . . . composition, rubber and synthetic rubber . . . to fit every modern requirement.

The character of leadership, in any field, is identified by sustained progress, notable achievements. This is why leading printers continue to ship their rollers to Bingham's modern factories.

the Right Roller right away



THESE ARE FACTS:

The heart of the press is the roller assembly. No press can be better than its rollers.

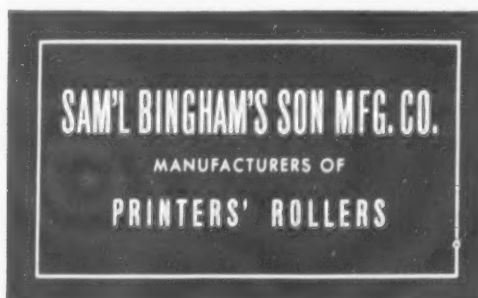
When you equip your press with better rollers you gain more profitable ink distribution.

The difference between fine rollers and ordinary rollers is not how they look to the eye, but how they perform on the press.

The secret of the best rollers is in the experience and skill of the maker.

Rubber rollers re-ground quickly and accurately in each of our modern factories—

CHICAGO
Home Office
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ATLANTA
CINCINNATI
CLEVELAND
DALLAS
DES MOINES
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HOUSTON
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KANSAS CITY
MILWAUKEE
MINNEAPOLIS
NASHVILLE
OKLAHOMA CITY
PITTSBURGH
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COMPOSITION . . . RUBBER . . . VULCANIZED OIL Rollers



This modern plant on Chicago's northwest side, designed to the company's own specifications, is the new home of General Plate Makers Supply Company. Order packing facilities were scientifically designed for accurate, rapid service, and a large part of the one-story building is for manufacturing facilities.

ONLY THE NEW C. B. NELSON COST-CUTTER SAWS

GIVE YOU ALL THESE
WANTED FEATURES!



NEW
MODEL "C"

**BIGGER
AND BETTER
THAN EVER**

for Fast, Accurate, Economical
• SAWING AND TRIMMING
• SQUARING • MITERING
• UNDERCUTTING

- **SUPER-SMOOTH OPERATION!**
Full-sliding, Ball-Bearing Table with exclusive Adjustable Brake
- **PERFECT SQUARE CUT!**
Exclusive Adjustable Saw Head eliminates taper
- **GREATER CAPACITY!**
Larger table handles plates up to 24"
½ H.P. motor provides extra power
- **MICRO-ELEVATING TABLE!**
Precision ball-bearing elevating mechanism for undercutting and mortising . . . dial indicator graduated in points
- **COMPLETE SAFETY!**
Improved Saw Guards and Waste Chutes shield operator from flying chips
- **BENCH OR CABINET STYLES**
Strip Cabinet or Self-Contained Waste Truck

FOR FULL DETAILS see your
distributor TODAY—or write

C. B. NELSON COMPANY

508-514 South Kolmar Avenue
Chicago 24, Illinois

Miller Heads Gifts Committee For Graphic Arts Center

H. Wisner Miller, Jr., national manager, Typewriter Division, International Business Machines Corp., is chairman of the national special gifts committee of Columbia University's Graphic Arts Center. His appointment was announced by Dr. Grayson Kirk, Columbia president, and Thomas Roy Jones, president of Daystrom, Inc. and general chairman of the drive for \$750,000 to establish the



H. Wisner Miller

center and maintain it on an up-to-date basis. More than 160 graphic arts firms have contributed so far.

The center is designed to provide an educational and research program for the printing, publishing, and allied industries. Of more than 160 students taking courses leading to a liberal arts degree with a major in graphic arts subjects, more than 60 per cent are employed in some branch of the industry.

ATF Names Field Sales Head

DeWitt G. Manley, new field sales manager directing selling activities of American Type Founders' 12 regional offices, has been associated with the company for nine years. He formerly served as field specialist for photomechanical and offset equipment, manager of offset press sales, and Detroit office manager. Prior to joining ATF, he was an offset printing equipment sales man as well as manager of an offset-letterpress plant.

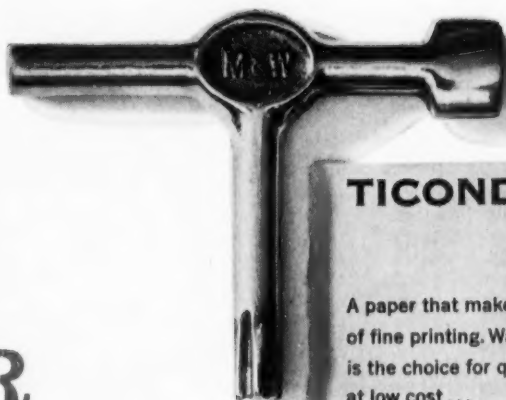


DeWitt G. Manley

Mr. Manley holds a bronze plaque recognizing his leadership in organizing the Printers Supply Salesmen's Guild of Detroit. He is a member of the New York Guild, an honorary member of the Detroit Litho Club, and a former member of the Detroit Club of Printing House Craftsmen.

PAPER

is the base of the job



TICONDEROGA TEXT

A paper that makes the best of fine printing. Watermarked Ti-Text is the choice for quality work at low cost...

the logical paper for booklets, programs, announcements, and similar literature.

Available in seven wanted colors, plus Cream and Brite White...

laid or wove finish, plain or deckle edges. Choice of 60 lb., 70 lb., and Cover weight... envelopes to match.



THE "STONE" MAN is the craftsman who locks up the forms in the chase, for the press. The job must be squared up, tight and in correct position. Accuracy is most important.


International Paper COMPANY

PAPERS FOR PRINTING AND CONVERTING

220 East 42nd Street, New York 17, N. Y.

Printing Courses Offered By Carnegie Summer School

Six-week summer school courses in all phases of printing will be offered at the Carnegie Institute of Technology again this year, from June 28 to Aug. 7, according to Kenneth R. Burchard, assistant dean of the School of Printing Management.

Individual courses in planning, design, estimating, cost accounting, and management will be offered, as well as skill-development courses in typography, presswork, and photolithography. The courses will be comparable to those offered during the regular academic year, and the summer program will carry college credit.

Advance applications, filed with the director of Summer Sessions, Carnegie Institute of Technology, Pittsburgh 13, will be accepted on the basis of previous education, training, or experience.

BMI Cites Five Manufacturers

At its April meeting in New York, the Book Manufacturers Institute presented five manufacturers with certificates expressing appreciation for their services to the book industry. The recipients were Harris-Seybold Co., Dexter Folder Co., Miehle Printing Press & Manufacturing Co., Smyth Manufacturing Co., and T. W. & C. B. Sheridan Co.

Milwaukee TAGA Meeting Discusses Color Problems

(Continued from page 76)

determined for a rather small area of the transparency under consideration. It is thus possible to predict what size dots will appear on the printing plate.

Electro-photomechanical color correction problems were discussed in papers presented by J. S. Rydz, Radio Corporation of America, and prepared in cooperation with V. L. Marquart of Curtis Publishing Co., and Vincent C. Hall together with Joseph G. Jorden and John E. Pierpont, Jr., Springdale Laboratories of Time, Inc. Mr. Rydz showed that an experimentally derived tone compensating curve may be introduced into the recording output information, giving over-all linear tone reproduction if the scanned recordings are processed by the procedure used in deriving the distortion curve. At the Springdale Laboratories, stepless gray and color scales together with microdensitometers and measuring and plotting devices are used to check the accuracy of tones produced by the Springdale Scanner. This information is also used in making improvements in the design and accuracy of the instrument.

Philip E. Tobias, Edward Stern & Co., Inc., discussed the idea that in four-color printing whenever more than two colors are present in any one area the color of that area could be reproduced by two colors and black. He described a device which should give the empirical relationship between the chromaticity of a given copy and the amounts of each of the chromatic inks required for a match. The luminance of the copy is then matched by the addition of black.

The use of the Color Aptitude test developed by the Inter-Society Color Council was described by Donald Macaulay, Paper Quality Control, Inc. It was recommended that all personnel who are in any way concerned with color evaluations should be required to take this test. The testing equipment consists of four series of plastic chips mounted in an easel. Corresponding chips are taken from a plastic case in a predetermined random order and matched against the standards.

New plate-making methods and materials for all processes formed the basis for seven of the papers presented. The use of a commercial degreaser for developing the new Kodak Photo Resist is the novel method recommended by L. E. Martison, Eastman Kodak Co., in his paper "A New Solvent-Soluble Resist for Lithography." Other more cumbersome methods may be used in developing the light-sensitive lacquer but none is as simple as the degreaser, since complete removal of the unexposed lacquer is necessary to produce a plate that will be free of scum. The light-hardened lacquer forms an excellent image base.

Another image base material was developed and described by Grant C. Beutner, Western Printing & Lithographing Co. Proceeding on the basis that since copper and vinyl lacquer both form very excellent lithographic image bases, the simultaneous deposition of the two mate-

For top quality
flexographic printing
results . . .

GET CONTROL and KEEP IT in matrices and plates

Control is the key to quality and economy of flexographic printing plate production. Through accurate control, your platemaker can reduce down time, simplify make-ready—before your plates ever reach the press. Plants that standardize on Econo Plastiplate matrix materials and Econo plate compounds know they can get control of shrinkage and keep it—right to the end of a run. Econo materials and methods assure top quality results. They're the result of nearly a quarter century of research and experience exclusively in this field. Ask to be put on an Econo field engineer's route list.



ECONO Products, Inc.
MATERIALS and METHODS for BETTER PRINTING
FROM MOLDED RUBBER PLATES
132 Humboldt Street, Rochester 10, New York

SO BRILLIANTLY WHITE BECAUSE IT'S MADE WITH PURE SPRING WATER
... and a paper is only as good as the water it's made with!



HAMILTON

BOND

LIES FLAT . . . because it's pre-conditioned and moisture-proof wrapped.

PRINTS WELL . . . because it has a beautifully smooth surface, is genuinely watermarked, and is precision cut.

WON'T FUZZ OR LINT . . . because it is surface-sized.

IS UNIFORM IN QUALITY . . . because its pulps are blended *right* from the start, and testing keeps every sheet up to snuff.

White in 4 weights—11 colors in 3 weights

LETTERHEAD STYLE BOOK WILL HELP YOU SELL MORE LETTERHEADS

A wonderful demonstrator and a storehouse of ideas, Hamilton's Letterhead Style Book shows how distinctive letterheads can be designed with type faces in the case of practically every printer. It can help any printer build his business. A copy is yours for the asking . . . and it's *worth* asking for!

HAMILTON BUSINESS PAPERS include Hamilton Bond, Hamilton Bond Script, Hamilton Ledger, Hamilton Mimeo Bond, Hamilton Duplicator, Hamilton Vellum, Hamilton Offset.

HAMILTON TEXT AND COVER PAPERS offer interesting, colorful backgrounds for distinctive advertising literature. Unusual surfaces and exciting colors galore! See gay new Carousel—a beautiful paper.



W. C. HAMILTON & SONS • Miquon, Pa.
Offices in New York, Chicago, Los Angeles

rials should overcome the shortcomings of both. Although both the logic and the results of the method were questioned in the discussion which followed presentation of the paper, Mr. Beutner contended that exceptionally good results had been obtained through the use of the material.

Xerography, the method by which electrostatic images are formed and used in printing, has previously been used in the production of offset duplicator type paper plates. Adaptation of this method to make grained zinc plates for commercial-size presses was described in a paper prepared by O. A. Ullrich and L. E. Walkup of Battelle Memorial Institute and R. E. Rossell, Engineer Research and Develop-

ment Laboratories. Although the images did not appear to be as good as those produced by conventional means, the entire operation of transferring the image to zinc could be completed in five minutes.

Etching line engravings to a depth of .02-inch in a matter of five minutes sounds almost impossible, but through the use of a specially-designed etching machine and a mixture of organic chemicals and nitric acid, magnesium may be continually etched without the conventional powdering and burning-in. According to the paper presented by John A. Easley, Dow Chemical Co., the organic material has the effect of "powdering" the plate continuously during the etching op-

eration and thus completely eliminates the possibility of undercutting. Another means of eliminating powdering during the etching operation came from the work of Daniel L. Goffredo, American Newspaper Publishers Association. In his process, copper-plated zinc is used. The copper is stripped from the open areas to give a copper relief plate. The exposed zinc is sprayed with a solution of copper sulphate and the sides of the relief are automatically "powdered" by galvanic action of the etching solution. This process will etch a 65-line screen to a depth of .005-inch in less than 12 minutes.

A study of temperature, relative humidity, and air velocity required to dry carbon tissue free of defects was reported in the paper presented by Roland H. Caine, R. R. Donnelley & Sons Co. A new collotype plate designed to produce runs of over 10,000 impressions, and capable of running over 25,000 impressions was made on special plastic plates. According to Harry H. Lerner, Triton Press Inc., these plates can be run on offset presses instead of direct rotary presses.

The effect of moisture on paper came in for discussion from two sources. George Hammer presented results of some work he had done in conjunction with Willard Greenwood (both of Forbes Lithograph Manufacturing Co.). Current practices in a number of plants were charted on the basis of questionnaires. Some rather startling information concerning air conditioning was uncovered. For the most part, it appeared that paper mills are doing a better job at present than was the case a short time ago. Gordon Wheeler of the Lithographic Technical Foundation presented a description of a means of compensating for errors in measurements in paper humidity. From the work which he and R. F. Reed had done, it was possible to prepare a nomograph which would account for room relative humidity, paper temperature, and room temperature, and give a correct reading of the relative humidity with which the paper would be in balance.

Two papers described methods of using radiotracer techniques in studying ink transfer and distribution. In the first one, Dr. John R. Bradford, Case Institute of Technology, analyzed the flow of ink on a Harris press through the use of an ink containing radioactive tracers. D. N. Adams, Harris-Seybold Co., analyzed the ink on storage drums in the inking system by plating a portion of the drums with radioactive material and measuring the absorption of beta particles by the ink film on the drums. The relationship was established between the thickness of the ink film and the absorption of the emission. This method did not involve the problem of disposing of sheets printed with radioactive ink as did the method used by Dr. Bradford.

Dr. William C. Walker presented a paper, prepared in conjunction with Jacqueline M. Fetsko and Dr. A. C. Zettlemoyer, which described the use of such equipment as a specially equipped proof press for producing controlled printing at the National Printing Ink Research Institute at Lehigh University, Bethlehem, Pa. Speed, pressure, and ink film thickness are all measurable quantities with the techniques used.

'The saw with the ball bearing table'


Glider

TRIM O SAW

The Hammond Glider TrimO saw stands apart from every saw in the field. It has made its own reputation through very superior accuracy and operating smoothness. Actually, any words we speak for the Glider cannot equal the praise that its many users the world over give it.

Hammond Machinery Builders

1616 DOUGLAS AVENUE • KALAMAZOO, MICHIGAN



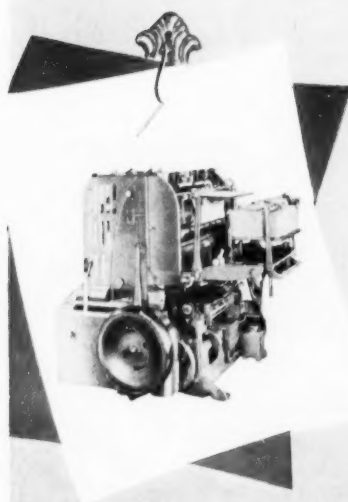
Brown hasn't...



Green has...



the Miehle Vertical

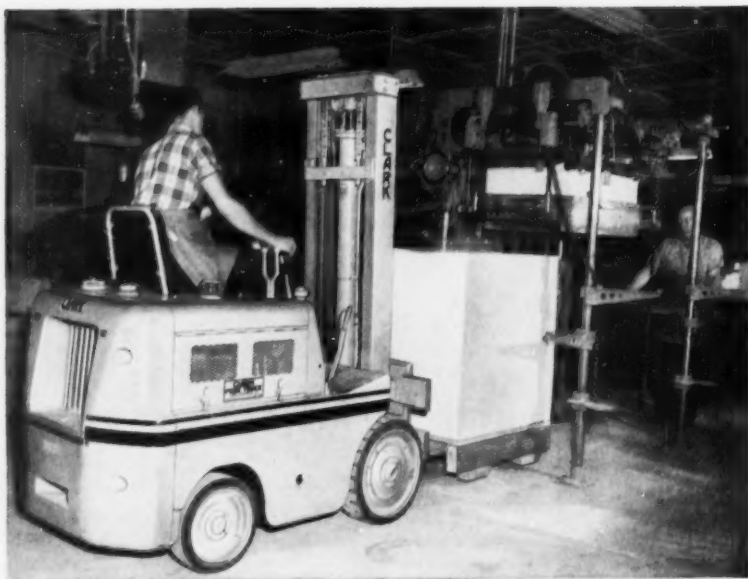


Printer Green's shop is loaded with work—work that is made up of a lot of small jobs, the runs are short and the stock is varied. It doesn't take a great deal of selling effort to get small jobs into the plant—but it does take a lot of know-how to keep them.

On the other hand, business has been pretty tough for Printer Brown. He, too, gets small jobs into his plant all the time—but he can't seem to keep them for long. His business has been rapidly going downhill for some time. It's not that he lacks ability, but faced with rising costs and trying to operate troublesome slow equipment has just about pulled him under.

Green is set up to handle the small jobs—and keep them, too. He likes them and finds them a very profitable business. He wisely invested in the right equipment—a Miehle V-50 Vertical. To the Vertical, it makes no difference what the jobs are like—type forms or color work—light or heavy stock—long runs or short. The combination of quick changeover and easy makeready together with high running speeds make the Vertical the busiest press in Green's plant. It can be in yours, too.

Miehle Printing Press & Manufacturing Company | Chicago 8, Illinois



Paper is fed directly into the presses without touching or re-jogging

"Our Clark truck paid for itself in less than a year"

says **BILL LAWSON**, President Lawson Printers, Inc.



"I operate a letterpress shop in Battle Creek, Mich. We employ 17 people, handle approximately 10,000 pounds of coated papers a week. Before we bought our Clark truck, all handling was manual: a very expensive way to use high-priced men—slow, damaged paper, too much down-time for presses.

"Now it's different. We specify all shipments 'banded on skids same size as the sheet.' The Clark truck unloads deliveries in minutes instead of hours; stores the paper; keeps presses, cutters, folders supplied; loads delivery trucks. You can quote me—the Clark truck has made everybody happy, including me."

These benefits I like:

- better delivery service (to us)—no strain on the truck drivers.
- good housekeeping, a tidy plant—we like to show it off
- no need for a truck-well—saved me plenty!

- faster processing—presses run full cube of productivity
- paper damage virtually eliminated
- cash savings
 - labor savings, per week \$64.95
 - skidded paper (not boxed) saves, per week 15.00
 - Total saved—50 weeks \$3397.50

It makes sense to find out how much money you could save in your own plant. Easy to find out—talk to your local Clark dealer, listed in the Yellow Pages.

**CLARK
EQUIPMENT**

Industrial Truck Division
CLARK EQUIPMENT COMPANY
Battle Creek 85, Michigan

CONVENTIONS WHAT - WHERE - WHEN

JUNE

PIA Professional Conference for Personnel Executives, Washington, D.C., June 21-22.

JULY

Ninth District Conference, Printing House Craftsmen, Houston, Tex., July 3-4.

Southwestern Graphic Arts Exposition, Shamrock Hotel, Houston, Tex., July 3-11.

Annual Conference on Printing Education, University of Colorado, Boulder, July 4-8.

Western Plant Maintenance Show, Pan-Pacific Auditorium, Los Angeles, July 13-15.

Engraved Stationery Manufacturers Assn., annual convention, Hotel Sheraton, Chicago, July 18-22.

AUGUST

International Assn. of Printing House Craftsmen, annual convention, Bellevue-Stratford Hotel, Philadelphia, Aug. 8-11.

SEPTEMBER

Canadian Graphic Arts Assn., annual convention, Banff Springs Hotel, Banff, Alta., Sept. 9-11.

PIA Professional Conference for Financial Executives, New York, Sept. 13-14.

National Assn. of Photolithographers, annual convention, Hotel Statler, New York, Sept. 22-25.

International Typographic Composition Assn., annual convention, Hotel La Salle, Chicago, Sept. 23-25.

NOVEMBER

Printing Industry of America, Inc., annual convention, Hotel Statler, Detroit, Nov. 15-19.

Rapid Roller Promotes Four

Promotion of four of the company's executives to positions of increased responsibility has been announced by the Rapid Roller Co., Chicago. D. D. Kallison, who has been serving as sales manager for the past year, is now vice-president in charge of sales, and the former general factory manager, Philip Schwartz, is now technical director of research and production. Dr. K. Fox has been advanced to the post of chief chemist in the Rapid Roller laboratory, and A. E. Hibbs has been made general superintendent of all factory departments and plants.

Answers to It's a Quiz

Here are the answers to the quiz on page 46. What is your score?

1. Employee profit-sharing.
2. True; they last longer, give less trouble.
3. Use a 45-degree cutoff on louvers.
4. Hard—to prevent absorbency.
5. False. Ink will set in half the usual time.
6. b; a is a close runner-up, c is very low.
7. False.
8. True.
9. Lower; 60 per cent is best for printing.
10. Less.

DO YOU KNOW THAT...

R. R. DONNELLEY & SONS CO., Chicago, welcomed 133 new members to its 25-Year-Club at the organization's eleventh annual dinner May 1. Of the new members, 20 are women and 66 are graduates of the company's apprentice training program. The club's total membership of 827 employees represents more than 24,000 years of service with the Donnelley firm.

HERMAN C. STRAUS, founder and board chairman of the Straus Printing Co., Madison, Wis., died May 5 at the age of 66. Ill health had forced Mr. Straus to retire from active work in the firm in 1944.

JAMES T. KELLY has been appointed sales manager in the Los Angeles office of W. C. Hamilton & Sons.



James T. Kelly



E. H. Russell

E. H. RUSSELL, manager of the Erie (Pa.) Division of the United States Printing & Lithograph Co., has been elected to the firm's board of directors. Mr. Russell is also a vice-president of the company.

PHILIP G. TROUTMAN has been named as sales representative in the New York office of W. C. Hamilton & Sons. He will also act as assistant to the New York sales manager.

DR. JOSEPH E. ATCHISON, former chief of the Pulp and Paper Branch of the Economic Cooperation Administration, has been elected vice-president of Parsons & Whittemore, Inc., New York distributors of pulp and paper.

M. J. HOOVER, formerly a sales divisional manager, has been appointed sales director of Sun Chemical Corp. and a member of the company's management committee.

JOHN H. NEWMAN, vice-president of Parsons & Whittemore, Inc., has been elected president of the United States Paper Exporters Council, Inc.

SOL SPECKMAN of Graphi-Krome Corp. is the new president of the National Association of Lithographic Platemakers of America.

PETER A. CONVENTE, Photogravure & Color Co., has succeeded George E. Young, Mail & Express Printing Co., as president of the Young Printing Executives' Club, New York.

JOSEPH H. SIMON of Ace Paper Co. has been chosen as president of the Paper Association of New York City.

Open Screen Supply Firm

A new Milwaukee company, M & M Research & Engineering Co., has begun production of a full line of mobile and stationary wicket conveyor-dryers for silk screen printers. The founders of M & M are Frank Mayer of the silk screen printing firm of Frank Mayer & Associates, and Frank Matheus, designer.

Form Service Department

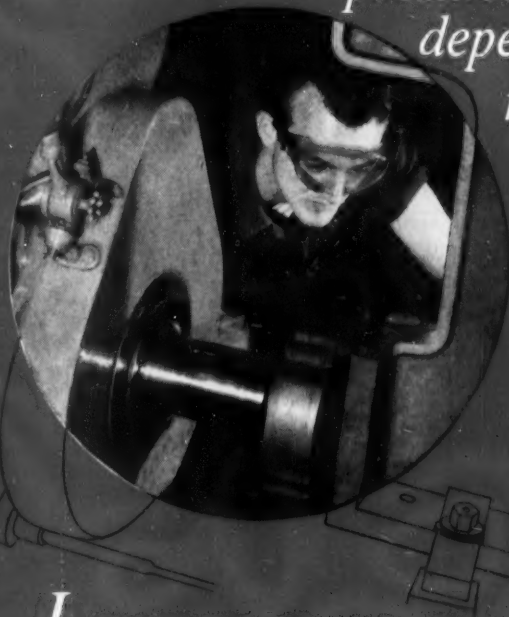
A new service department, intended to provide assistance to customers, mills, and sales personnel, has been established by the fine paper and bleached board division of International Paper Co. The department will work out special problems and

provide guidance in developing new uses for International's products. Oscar E. Anderson, assistant manager of the company's Otis mill at Livermore Falls, Me., has been named to head the new department, which will be located in New York.

Clark Offers Lease Plan

Clark Equipment Co., Buchanan, Mich., manufacturer of industrial trucks for materials handling, has announced the formation of a new subsidiary, Clark Leasing Corp., to finance the leasing of its equipment on a national basis. Under the new plan, fork lift trucks and other equipment are leased to the customer for a three- or five-year period.

*precision
craftsmanship produces
dependable
results*



IN York, Pennsylvania, known internationally as "The Community of Craftsmen," an employee of George F. Motter's Sons is recognized as "the craftsmen's craftsman", because of the precision work that he accomplishes.

This craftsmanship is built into every piece of equipment made by George F. Motter's Sons, producing for you the results in rotogravure printing that you desire.

When you buy presses, folders or auxiliary equipment, you are purchasing both fine equipment and dependable results.

GEORGE F. MOTTER'S SONS

Established 1838

YORK, PENNSYLVANIA

Designers and Builders of Rotogravure Presses,
High Speed Folders and Auxiliary Equipment.



*to
make
ready!*

INK CONDITIONERS *to Make Good Ink Better*

1

33 INK CONDITIONER for letterpress*

Makes your colors sparkle with new brilliance. Halftones stay sharp, clean, open, with greater detail. Increases ink affinity to paper. Prevents crystallization and picking.

2

0-33 INK CONDITIONER for litho*

Improves presswork, saves time in wash-up. Reduces spray volume, makes ink flow more uniform. Prevents greasing. The same fine qualities of "33".

3

GLAZCOTE scratch resistant for letterpress and litho*

Makes your regular inks scratch- and abrasion-resistant. Assures tough, glossy finish. Blends readily with all inks. Sure to please your most demanding customers.



TRIAL OFFER: Test on 8-lb. trial order in your own shop. Unconditional money back guarantee.

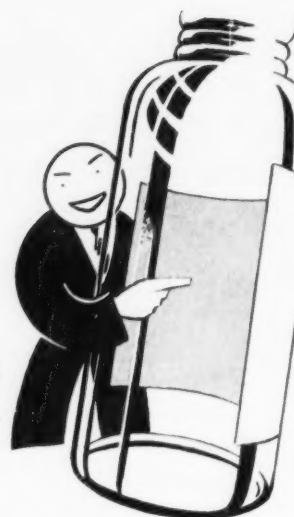
Central COMPOUNDING COMPANY

1719 North Damen Avenue • Chicago 47, Illinois

EXPORT: Guiterman Co., Inc., New York 4

CANADA: Canadian Fine Color Co., Ltd., Toronto

Here's what makes it a better label



The best printing job you ever turned out is wasted on a label that won't stick. That's why selection of the right label gumming is a mighty important decision . . . and *that's* why so many label printers depend on Mid-States *Really Flat*® Gummed Papers.

Selection of the right gumming formula for the job is no problem when you use the "Guide to Proper Gumming" that's part of the free sample folder of Mid-States *Really Flat* Gummed Papers. If there's a special problem involved, your paper salesman can help get the answer from Mid-States.

You'll like the way these papers run . . . as fast and troublefree as a book or bond, by any process . . . and the way the printed jobs look. Write, today, for this free sample folder of Mid-States *Really Flat* Gummed Papers, with swatches of stocks and colors, and helpful data, too.

SUPER-BRIGHT DAY-GLO® COLORS, TOO

Don't overlook the sales opportunities in Mid-States *Really Flat* Gummed Day-Glo Daylight Fluorescent Coated Papers. No license needed to use these fantastically brilliant colored papers. Write for the Day-Glo sample folder, too.

LEADERS IN THEIR LINE

MID-STATES Gummed Paper Company
2521 South Damen Avenue, Chicago 8, Illinois
New York • Boston • Philadelphia • Cleveland • Detroit • St. Louis • Atlanta • Los Angeles

Harris-Seybold Makes Four Promotions in Sales and Service Organization



Herbert A. Asten



Jos. McConaughy



James Brannigan



Robert Marquardt

HARRIS-SEYBOLD CO. has announced four promotions and changes in its sales and service organization. HERBERT A. ASTEN, former Dallas branch manager, has become southern district manager, replacing JOSEPH MCCONNAUGHEY, JR., who is now western district manager. Re-

sponsibility for a new Northern Pacific district has been given to JAMES F. BRANNIGAN, JR., who was manager of the St. Louis branch, while the new Southern Pacific district is supervised by ROBERT G. MARQUARDT, formerly vice-president and general sales manager for ATF.

WILLIAM MORGANSON and AL ALTEMEIER have been named sales managers for the territory covered by the Columbus, Ohio, office of Heidelberg Eastern, Inc.

JOSEPH T. SLOANE has resigned his positions as assistant advertising manager of Mergenthaler Linotype Co. and advertising and sales promotion manager of the Davidson Corp. Mr. Sloane plans to open an advertising counselling service.

ROBERT J. HUMBERT, who has served since 1949 as controller of Bensing Bros. & Deency, Philadelphia ink maker, has been elected treasurer of the company.

FOREST PAPER CO., Chicago supplier, recently announced consolidation of all its facilities in new quarters at 1040 W. Adams St. in the company's third expansion since its formation in 1948. CHARLES I. INGVE is president of the firm.

KENNETH J. MOORE & CO., Chicago manufacturer of gluing, coating, and labeling equipment, has opened an eastern division office at 1182 Broadway, New York, with sales and service facilities.

CHARLES ZARKIN, president of Zarkin Machine Co., Long Island City, N.Y., has contributed lithographic press, platemaking, and camera equipment to be used for the establishment of a lithographic trade school in Tel Aviv, according to an announcement from the Histadrut, Israeli labor federation.

WILLIAM L. THOMAS, formerly production manager of Ward Wheelock Co., Philadelphia, is now in charge of the Philadelphia office of Sterling Engraving Co., New York.

CORP. HARRY A. HOWARD, former service engineer for Heidelberg Western Sales Co. and now with the Sixth Infantry regiment in West Germany, was recently honored as the top graduate of the Berlin Command NCO School.

HARRY H. ROGERS CO., Chicago producers of cleaning chemicals and solvents, recently began construction of a new laboratory building.

COLWELL LITHO PRODUCTS, INC., Minneapolis, recently completed a move into larger quarters that give the firm 14,000 square feet of space for manufacturing, office, and research activities. This is the company's third move since it was established three years ago.

HARRY J. LEAHY has been elected president of Magill-Weinsheimer Co., Chicago printers and lithographers. A. J. WEINSHEIMER, who has headed the company since its organization in 1907, will continue as chairman of the board.

The coarse paper merchandising business formerly operated as a department of Henry Lindenmeyr & Sons was reorganized April 1 as CHARLES F. HUBBS & CO., Boston. President of the company is CHARLES J. SLICKLEN, and EDWARD J. HANIGAN is manager.

VIRKOTYPE CORP., Plainfield, N.J., has announced that its subsidiary, Virkotype Sales Corp., has moved from Racine, Wis., to Chicago. WALTER HEYDERHOFF, who has been with the company for 12 years, is in charge of the new office.

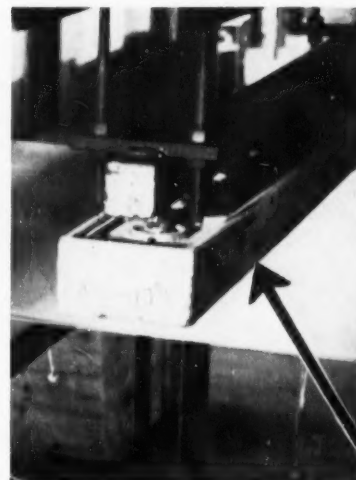
A. E. GIEGENGACK, former United States public printer, has been elected to the board of Lathrop Vandewater Paper Co. Other new board members are THOMAS J. DEEGAN, JR., vice-president and director of Alleghany Corp., and MARTIN HORNER, representing Chesapeake Industries, Inc., parent company of Lathrop Vandewater.

VISION COLOR CARDS, New York, maker of color cards and swatch books, has embarked on an expansion program involving both its offices and plant. Acquisition of new space for offices has permitted converting the former office area to manufacturing.

THE TODD CO., Rochester, N.Y., manufacturer of checks and check protection equipment, has purchased the Bankers Imprint Co., Spokane, Wash., and the Standard Bank Check Co., Los Angeles, as part of its current expansion program.

WILLIAM RECHT, president of Gaetjens, Berger & Wirth, Inc., New York, has announced the opening of a factory in Toronto, known as Gaetjens, Berger & Wirth (Canada), Ltd., to produce a general line of inks for the graphic arts industry.

WILLIAM P. GILDEA, JR., president of Falconer Co., is now president of the Graphic Arts Association in Baltimore. He is a director of Lithographers National Association and formerly served on the Industry Advisory Committee of the National Production Authority.



DIRECT HEAT for High Speed Drying

**Safe
Economical
Effective**

**No Alterations
Install on Present
Equipment**

Red-Ray radiant gas burners offer a simple and efficient means of delivering drying heat directly to the printed surface. Burners are durable, require little space, can be installed on your present equipment, without alterations or extensive shut-down time.

We would like to tell you what Red-Ray burners can do for you.

Write or phone:

Red Ray Mfg. Co., Inc.

455 West 45th Street, New York 36, N.Y.

Telephone:

Plaza 7-5174



*"You can't beat
BUCKEYE"*

It's a phrase you hear often when selection of a cover stock is being made.

Printers and agency production men know, from experience, that you cannot beat Buckeye Cover; most of them will say you can't even match it—for printability, for durability, for scorability and foldability.

Remember, if you want *your* catalogue, or booklet or house organ to be read from cover to cover—be sure it *has* a cover. To make assurance doubly sure, insist on BUCKEYE Cover.



There's a world of inspiration for the creative man in the wide range of colors and finishes in the Buckeye Cover line. Complete sample book will be sent on request to any cover paper user.



THE BECKETT PAPER COMPANY
MAKERS OF GOOD PAPER IN HAMILTON, OHIO, SINCE 1848

JAMES J. DEENEY, board chairman of Bensing Bros. & Deeney, flexographic ink makers, sailed last month for Europe to visit graphic arts expositions in Paris and Düsseldorf as well as flexographic printers and schools throughout Europe.

E. G. RYAN & CO., Chicago dealer in graphic arts equipment and supplies, nearly doubled its floor space when it moved recently to new quarters at 153 W. Huron St.

JAMES F. BELDOTTI, formerly offset superintendent for Winthrop Printing & Offset Co., has joined the sales staff of General Printing Ink Co., New England division of Sun Chemical Corp.



James F. Beldotti



Arthur P. Bamford

ARTHUR P. BAMFORD has been appointed chief development engineer of George F. Motter's Sons, York, Pa. Mr. Bamford formerly was chief engineer of the Champlain Co. and of the graphic arts division of Sperry Corp.

CROCKER, BURBANK & CO., 128-year-old paper manufacturing house in Fitchburg, Mass., is now headed by Douglas Crocker, who has been associated with the business since 1910. He succeeded Charles T. Crocker, who died in January. Bigelow Crocker continues as a vice-president and has taken over the new president's former position as treasurer.

THE JOHN FLOYD PAPER CO., Washington, D.C., has been purchased by Lathrop Vandewater Paper Co., New York. The Washington company will be operated as a division of Lathrop Vandewater and will keep its present name.

GEORGE C. SCHAEFER, JR., of George C. Schaefer Engraving Co., Glendale, Calif., has been elected president of the Photoengravers Association of Southern California for 1954-1955.

MAX BROSCOWITZ and JOSEPH BONFIELD have organized Abbott Label Co., Inc., in New York City. Both were formerly associated with Ever Ready Label Co. Mr. Broschowitz was plant manager and Mr. Bonfield was project engineer in charge of designing and building special equipment.

ARTHUR K. GAVRIN PRESS, INC., New Rochelle, N. Y. manufacturers of carbon interleaved business forms, has acquired a 12-acre site for a branch plant in Denison, Tex. New Rochelle operations will continue.

JOSEPH AVERY, Ideal Roller & Mfg. Co., has succeeded Fred H. Pinkerton, Reinhold-Gould, Inc., as president of the Printers Supply Salesmen's Guild of New York.

FLORENCE B. SHERA, *Printing News* associate editor, has been elected president of the Club of Printing Women of New York.

NEW LITERATURE

Those interested in literature described are asked to write directly to company listed in the item

Gravure Printing Review

A complete review of rotogravure principles and equipment operation is given in a new, 78-page booklet, "Rotogravure," produced by Champlain Co., 88 Llewellyn Ave., Bloomfield, N.J. Starting with basic information on the process, the booklet explains all operations performed by a roll-fed gravure printing unit, starting with the roll of fresh stock and ending with the delivery of the printed, die-cut product. A general information section gives suggestions for efficient press operation and a checklist for overcoming common gravure printing problems.



New cover stock sampler shows standard colors

Cover Stock Sampler

A revised sample book of Potomac cover stock has been issued by Wheelwright Papers, Inc., 118 W. First St., Dayton 2, Ohio. In the new edition, the design of the book has been changed to permit easier use. A plastic binding allows the swatch to open flat, exposing the full 6x9-inch sheet for examination. Included are samples of the company's new bright white shade, as well as 12 standard colors and three embossed finishes.

Preparing Separation Copy

A new, 32-page booklet produced by Bourges, Inc., Dept. 1, 80 Fifth Ave., New York 11, describes a low-cost method for preparing color separation copy using transparent overlay sheets, water colors, and pencils. The booklet illustrates the many uses of Bourges Process materials, which are matched to standard printing ink colors, and shows the basic steps necessary to produce black-and-white copy as well as separation copy in two, three, or four colors.

Bristol Sample Book

The fourth edition of "Linton's Comprehensive Bristol Sample Book" was released to the graphic arts industry recently by Linton Brothers & Co., Fitchburg, Mass. In addition to samples of index and printing bristols and tag stocks in



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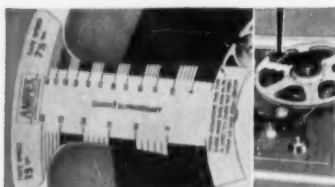
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To help dealers sell more candy at every holiday season, SIERRA CANDY CO. of San Francisco applies a fittin' and proper KLEEN-STIK label to each box of the sweet stuff as it's packed. Results: busy merchants have an effective seasonal display—but when the holiday's past, they can peel off the label quick and easy, leaving a regular "un-dated" package! This good-lookin' series of attachments was designed and produced for fast, automatic dispensing with an able assist from AL BAILEY of EASTMAN TAG & LABEL CO. A sweet job!



Sound Off... Sound On...

When sound engineers tape-record decibels and stuff, they often have to mark "start-and-stop" and other info on reels. AMPEX ELECTRIC CORP. makes it easy with a printed die-cut label, accurately calibrated to the *n*th degree. JIM FORD, of Ampex' Purchasing Dept., worked out this helpful wrinkle, in co-op with BILL DE JUNG, v. p. of HOOPER PRG. & LITHO CO., San Francisco. Of course, they chose KLEEN-STIK, the modern self-stickin' material with "built-in" adhesive. The technician simply p-e-e-l-s the backing and presses the marker in place. In case of changes, it's "off with the old, on with the new" in seconds. "Sound" thinking, we'd say!

Labels are just one category where KLEEN-STIK shines! This ever-stickin' adhesive also makes super-sellin' shelf strips, back-bar pieces, bumper strips, die-cut displays, and loads of other P.O.P. You can produce them all for your customers, on a wide range of top-quality printing stocks. Write for details, includin' our suggestion-packed "Idea Kit".

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Pioneers in Pressure Sensitive to the Trade

the full range of weights and colors, the book contains a selection guide for determining the proper stock for many types of jobs, packing specifications for all stock items, and tables of standard weights, sizes, and thicknesses. Copies of the book are available from Linton distributors upon request.

Graphic Arts Supplies

Jones Graphic Products Co., 320 Broadway S.E., Albuquerque, N. Mex., has issued a 36-page catalog covering a complete range of graphic arts supplies and equipment. Letterpress, offset lithography, gravure, photoengraving, and silk screen supplies are included, as well as a summary of the technical services available from the company.

Constant-Tension Winder

A four-page folder issued by the Hobbs Mfg. Co., Dept. 467, 26 Salisbury St., Worcester 5, Mass., describes the company's new Alquist winder for roll-fed material. The device, employing a new principle of control, is said to protect even the most delicate materials from stretching, breaking, or contracting during rewinding operations.

Photo Negative Reduction

A process for improving negatives after exposure and development is described in a new bulletin, No. 77 in a series issued by Mallinckrodt Chemical Works, Second and Mallinckrodt Sts., St. Louis 7. The method utilizes a chemical reducer to remove a portion of silver from the emulsion, giving clearer definition in shadow detail and a greater degree of translucency in highlights. Written by Joseph R. Foldes, professional photographer and author, the bulletin tells how to prepare three types of reducers, how to apply them, and how to select the proper reducer for specific types of negatives.



Samplers illustrate 3 gummed stock specimens

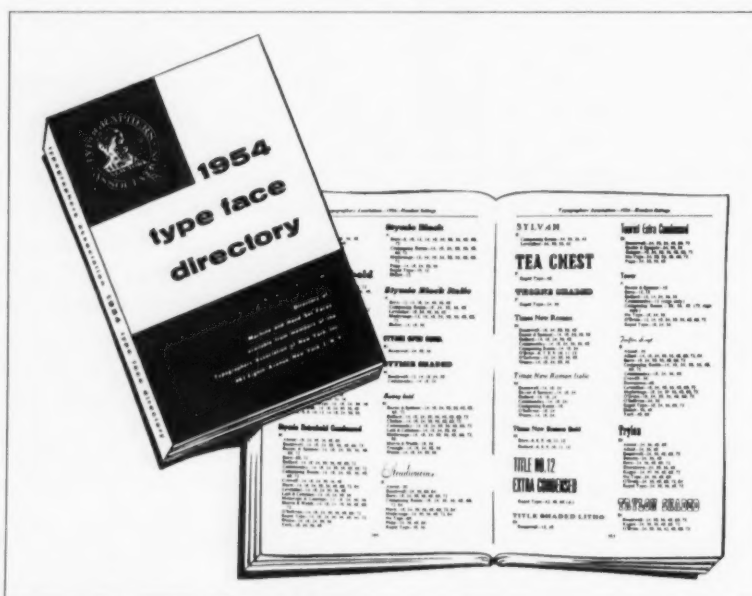
Gummed Specimen Sheets

Three new specimen sheets being offered by the Dennison Mfg. Co., Framingham, Mass., feature Dennison gummed Kromekote, plated gummed papers, and colored mediums. The specimen sheets are designed for use by Dennison merchants in their sales promotion programs.

New York Typographers Issue Annual Type Face Directory

The sixth annual Type Face Directory issued by the Typographers Association of New York, Inc., a New York Employing Printers Association affiliate, lists 1,184 machine and handset English language faces carried by 64 member firms. The listing includes italic and roman, various weights, and various matrix combinations. Also listed are plants with facilities for composition in 26 languages.

The directory runs to 176 pages, 24 more than were required for the 1953 edition, and includes sections on copy preparation and fitting, composition economics, proofreading, and trade customs. As long as the supply lasts, copies of the new issue will be sent without charge to firms purchasing or specifying composition whose requests are made on their letterheads addressed to the association at 461 Eighth Ave., New York 1.



New edition of New York typographers' directory lists 1,184 type faces stocked by 64 member firms



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You know what to expect and your customer knows what he is going to get—a top-notch job—when you use Falpaco Coated Blanks.

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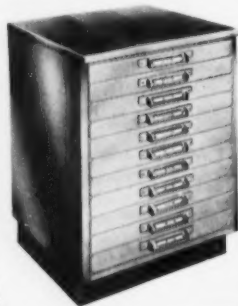
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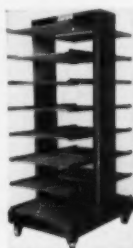
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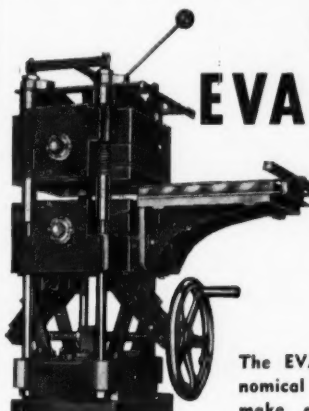
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The EVA-PRESS makes it economical for every printer to make and print from rubber plates. Years of development and testing stand behind every EVA-PRESS. A quality press that makes both matrices and rubber plates. Only 4 minutes actual operator's time; 20 minutes vulcanizing while operator does other work. Makes rubber plates of any desired thickness for use in letterpress and offset presses.

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- SPECIFICATIONS**
- Platen 11" x 13".
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 - Over 50 tons uniform pressure.
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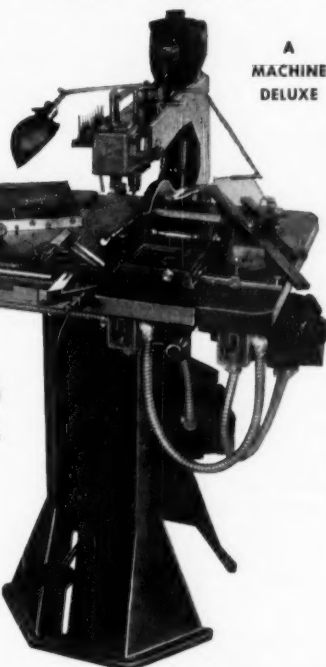
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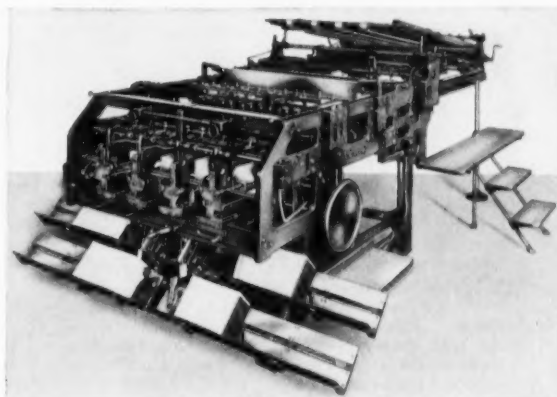
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High speed folding of
quadruple 16 and double 32 page
signatures in book production



The Dexter Model "N" High Speed Quad Book Folder.

This machine feeds, folds and delivers four 16 page (two parallel and one right angle fold), or two 32 page signatures (inserted 16's) from 64 page sheet. Signature sizes: $4\frac{1}{8} \times 6\frac{1}{4}$ " to $7\frac{1}{4} \times 10\frac{1}{2}$ ".

Flat size sheets: 25 x 33" to 42 x 58".

Has Cross continuous feeder which makes reloading stops unnecessary.

This folder easily handles the wide range of stocks encountered in book folding.

Rated speed of machine is 3,000 to 3,600 operations per hour. Actual production will depend on quality of paper and nature of job.

Model "N" Quad can be supplied also as Duplex Quad delivering four 32 page signatures with closed heads.

Present users of Model "N" may have Duplex feature built into their machines.

The "N" Quad folder, taking a 42 x 58" sheet, with or without the Duplex Attachment, is particularly adapted to the folding of sheets from 42 x 58" offset and letterpress rotaries, also from 52 x 76" presses, slitting on the press. The combination of the new high speed presses and the "N" Quad folder will give you the lowest cost printing and folding equipment on book work.

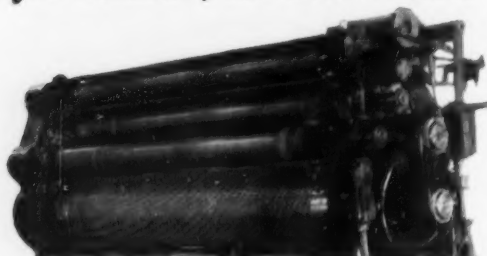
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General Sales Offices

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Western Printing Machinery's Extra Color Letterpress Unit for Miehle flat bed presses is the answer for low cost addition of third and fourth colors.

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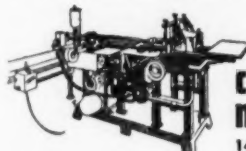
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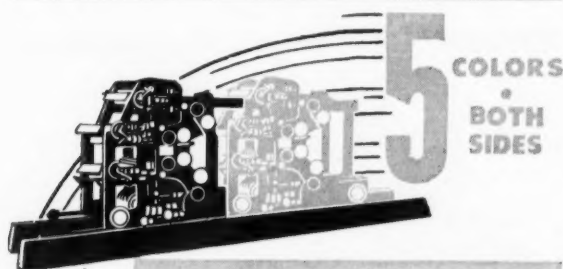
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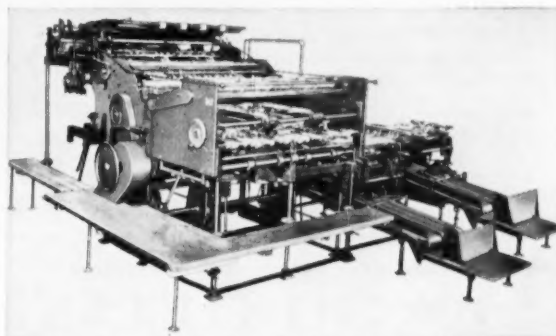
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folding of your
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The New Dexter Single Sheet Double Sixteen Folder

Covering just about the entire range of magazine and book work, and handling sheets of maximum size 44 x 58", minimum 25 x 36", this new Dexter machine produces 16 and 32 page signatures of page sizes from 11 x 14 1/2" to as small as 6 1/4 x 9".

Recommended speed is 4,500 cycles per hour. Actual production will depend on kind of paper and quality of work desired.

At each cycle the machine delivers two 16 page signatures or one 32 page signature made up of inserted 16's.	Page size <i>Three right angle folds</i>
	Maximum Minimum
	11 x 14 1/2" 6 1/4 x 9"

These signatures are the same impositions as the old type Dexter Double Sixteen.

<i>This signature also is the same imposition as the old type Dexter Double Sixteen equipped with parallel 16 attachment.</i>	<i>Two right angle folds with third fold parallel to second fold</i>
---	--

7 1/4 x 22" 4 1/2 x 12 1/2"

Using perforator provided, two-up signatures may be torn apart to yield final page sizes from 7 1/4 x 11" maximum to 4 1/2 x 6 1/4" minimum.

Equipment includes slit, perforator, headers-up, Cross combing feeder, stacker deliveries and motorized variable speed drive.

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General Sales Offices

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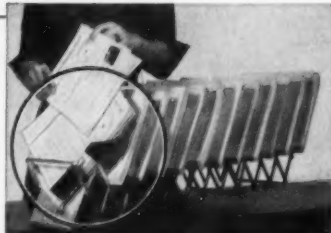
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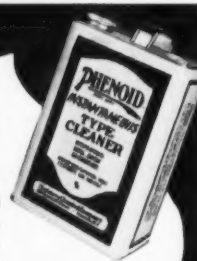
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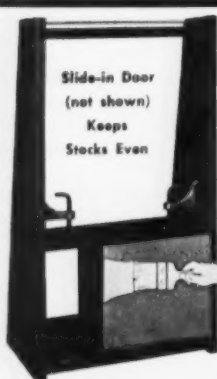
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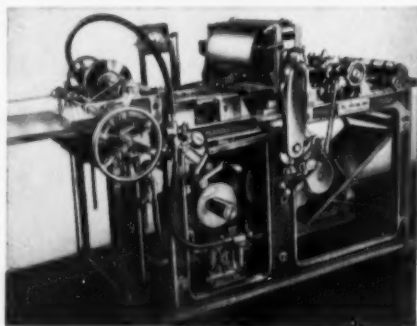
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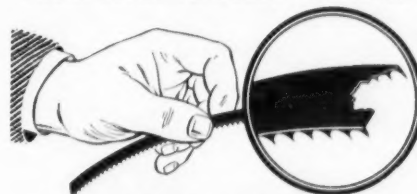
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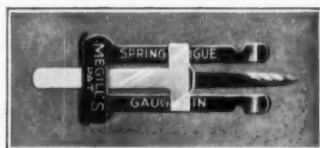
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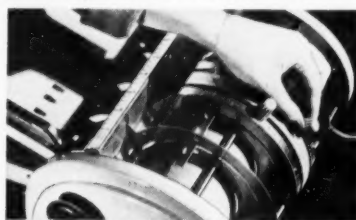
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THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ Sixty-two per cent of 444 New York City printers and lithographers polled by Henry Lindenmeyr & Sons reported business so far this year keeping pace with 1953. First quarter sales for 16 per cent were ahead of the 1953 quarter. Of the 22 per cent indicating lower volume, 13 per cent called business slow and the rest rated it as fair. Only five per cent of the 444 looked ahead through dark glasses. Fifty-four per cent foresaw better business later this year, and 41 per cent expected that volume would run along at its current pace.

The business decline is about over, contend the majority of a group of business economists interviewed by the *Wall Street Journal*. While about 70 per cent of these experts think the down trend is leveling off, nearly 25 per cent said they see no sign of this yet. The other five per cent believe the economy has already taken a turn for the better.

While there is no new stimulating force to give the economy an upward turn, said one group, there are a number of sustaining forces helping to ease the readjustment. Many expect no sharp snap-back to 1953 levels, but feel that business will ride along on a plateau for an indefinite period.

★ One of our Pittsburgh Craftsmen friends, Ken Chapin by name, writes a little column called "Ken's Kapers" in his club's official bulletin. The title of this particular column was "Great Jumping Printers," and as such it caught our eye (we read anything carrying the term "printer" or "printing").

"The Post-Gazette's Comic Dictionary defines evolution as 'A theory which, if it works, will produce a pedestrian who can jump three ways at once.'"

"To which we say, 'Heck, printers solved that one generations ago. The printer can jump forward and meet a deadline standing up; he can jump backwards to catch up somebody's hindsight (author's alterations); and he can go sideways or up to dodge fire, flood, tornado or the sheriff and snap right back again.' Those are the three ways.

"There is a fourth way which he hasn't quite mastered yet. That one is to pop completely underground when all hell pops loose because he hasn't quite been able to get a job done by the time the author decides he really wants the job done in the first place!"

★ Why not "bring printing back to the printing industry"? So argues the Miehle Printing Press and Manufacturing Company in a letter to prospective purchasers of small offset equipment. The letter reads like this:

"For many years the manufacturers of office equipment have been diverting millions of profit dollars away from the printing industry. They induce your customers to purchase their duplicating equipment for the purpose of printing simple forms, and in some cases, other grades of printing. Most of this work *you* should do.

"The recapture of those lost dollars which have been going out of the printing industry will make your profit ratio look a lot better.

"We are going to urge you to stop this invasion of your domain. How? By making it possible for you to acquire an inexpensive small offset press of the Vertical size capable of

printing both simple forms and a good class of color work.

"May we suggest that you do not purchase a duplicator or small offset press until you are fully informed of the Miehle plan to "Bring printing back to the printing industry."

It is noteworthy that Miehle and the Harris-Seybold Company have just brought out small offset presses with maximum sheet sizes of 14x20 inches and 14½x20½ inches, respectively. This seems to be a highly competitive, if not downright desperate, scheme to keep printing in the hands of printers. It's about time, too!

★ Tape recordings have formed an unusual chain of correspondence between Olaf Gylleck, advertising and service manager of the Challenge Machinery Co. in Grand Haven, Mich., and his architect brother, Elmer, of Elgin, Ill.

The two have been sending "voice" letters to each other for the past year, using identical tape recorders. Each letter starts out with a musical prelude and personal news items, then the tape goes into a discussion of the brothers' favorite hobbies—magic and photography. Both are expert magicians and photograph enthusiasts. Parts of the letters are done in Danish, so the brothers retain fluency of the language.

Olaf also uses his recorder to practice talks for his magic acts and discussions of paper drilling and cutting techniques. His show, which combines entertainment with practical shop tips, is in demand by Craftsmen's Clubs.

The Challenge Machinery Company is unusual in another respect, too. It is one of the few companies or organizations in the world with a complete set of bound volumes of *THE INLAND PRINTER* from Volume I (October, 1883) to Volume 131 (September, 1953) covering a period of 70 years. The library was established by J. Edgar Lee, president of the company.

★ The printing industry has just been given another boost with the publication of a brochure called "From Idea to Print With Rollo" by the Indianapolis Public Schools.

The brochure was designed to fill the need for vocational guidance of students in the last years of elementary schools and in the early years of high schools. The copy was specifically prepared to follow the conversational type of approach and the over-all content was planned to arouse the interest and desire of young men and women to accept and follow printing as an outstanding vocation.

To accommodate the needs of all the public schools of Indianapolis, 20,000 copies of the brochure were printed. The school committee which supervised publication had excellent cooperative activity from the Printing Industries of Indianapolis, Inc., of which Dennis A. Sweeney is executive secretary, and the Young Executives of the Printing Industries of Indianapolis, sparked by Arthur S. Overbay, Jr.

To alleviate the tremendous shortage of workers in the graphic arts, more and more cities ought to undertake just such a program. Cleveland did it with an inviting booklet, Chicago now has one in preparation, and, chances are, other cities are about ready to undertake such a program. Never again let it be said that "No one chose to be a printer."



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Fust, was tried as
a sorcerer because of
the unbelievable
uniformity of the
firm's printed Bibles.

In the dawn of
printing history,
makeready was still
done by guesswork.
Often it took over a
day to stretch the
parchment "tympan"
on the press.



Gutenberg and partners Fust and Schoeffer



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**When
printing was
Black Magic,
makeready was
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There's no mystery to modern high-fidelity printing... it starts with
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- more impressions, fewer changes
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A sample is our best salesman. Ask for working samples for your press—letterpress or offset.



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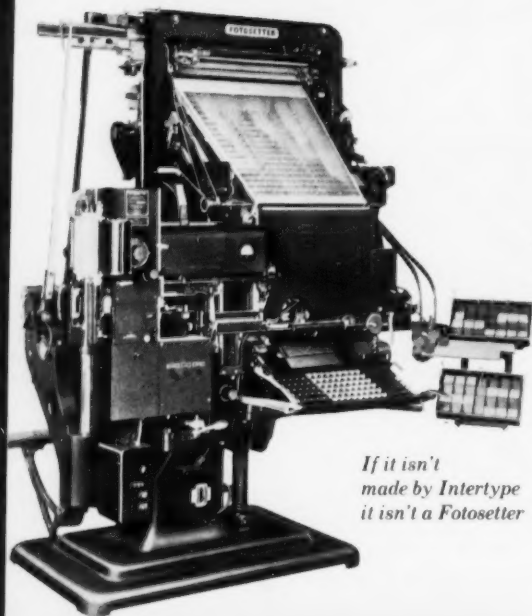
Firm Address

City Zone State

Press Make Top Sheet Size

Check: ☐ Square Cut ☐ Clipped ☐ Scored

*A digest of facts
and figures on*
FOTOFSETTER
composition



*If it isn't
made by Intertype
it isn't a Fotosetter*

**Intertype
Corporation**

360 Furman Street, Brooklyn 1, N. Y.
Chicago 10 • San Francisco 11 • Los
Angeles 15 • New Orleans 10 • Boston 10
In Canada: Toronto Type Foundry Co.
Ltd., Toronto, Montreal, Winnipeg,
Vancouver, Halifax

*What range of type sizes
is available directly from the machine?*

4 to 36 point.

What about enlargements?

Intertype Fotosetter composition on film can be blown up to two inches or larger in a simple photographic enlarger. Type retains its sharpness and clarity—needs no retouching.

*Why is the Intertype Fotosetter
method better?*

No other method of typesetting produces the sharpness of outline, perfection of fit, exactness of alignment and evenness of color and density as does Intertype Fotosetter composition.

*Can mixed composition
be set on the Fotosetter?*

THE INTERTYPE FOTOFSETTER is a *versatile* mixer. It sets keyboard composition at straight matter speed. Matrices from any two adjacent magazines can be mixed in the same line *at the flip of a lever*. Distribution is *automatic*.

*Can pi characters be
set on the Intertype Fotosetter?*

An *unlimited* number of pi characters can be set for mathematics, emblems, designs, foreign language accents, trademarks and logotypes. For example:

☛ ÷ ¼ ½ ¾ » Æ ñ 3 ∫ ≥ ☛

The all-important circulating matrix principle permits this maximum flexibility.

Are corrections easy?

Yes. Indeed, the Intertype Fotosetter method is the only one that offers a simple, accurate correction system.

*How does the Intertype Fotosetter
solve type storage problems?*

The Fotosetter method eliminates standing metal forms. You can keep any job alive on film by placing it in a job jacket and storing it in a file cabinet.

*Is Fotosetter composition
suitable for every printing process?*

Fotosetter composition effects important savings of time and money wherever platemaking is employed—lithography, gravure, letterpress, silk screen.

*Your Intertype representative will be glad to analyze
your current operation and show you how you can
profit with the Fotosetter.*